

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3211.

SATURDAY, MAY 11, 1889.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

**BRITISH ARCHÆOLOGICAL ASSOCIATION.**—The ELEVENTH MEETING of the SESSION will be held on WEDNESDAY NEXT, May 16th, at 30, Sackville-street, Piccadilly, W. Chair to be taken at 8 p.m.  
Antiquities will be exhibited, and the following Papers read:—  
1. 'Phases of Early Christianity and the Battle of Brunanburgh,' by THOS. MORGAN, Esq., F.S.A.  
2. 'Earl Godwin and his Sons: their Lineage and Histories,' by the Rev. SCOTT SURTESS.

W. DE GRAY BIRCH, F.S.A., } Honorary  
R. P. LOFTUS BROOK, F.S.A., } Secretaries.

**ROYAL HISTORICAL SOCIETY,**  
11, Chandos-street, Cavendish-square, W.  
THURSDAY, May 16th, at 8.30 p.m., the Lord ABERDARE, G.C.B., President, in the Chair, a Paper will be read on 'The Management of Manorial Estates in the Thirteenth Century, with special reference to the unprinted Treatises of Walter de Henley and Robert Grosseteste, and to a MS. entitled "Senescalia, being the Basis of Fleta's Chapters on the Duties of Manorial Officers," by the Rev. W. CUNNINGHAM, D.D., F.R.Hist.S., and Miss E. LAMOND, Girton College.

P. EDWARD DOVE, Secretary.  
**LONDON LIBRARY, St. James's-square, S.W.**—The FORTY-EIGHTH ANNUAL GENERAL MEETING of the Members will be held in the Reading-Room on WEDNESDAY, May 29th, at 3 p.m.  
ROBERT HARRISON, Secretary and Librarian.

**GLASGOW INSTITUTE OF THE FINE ARTS.**—An EXHIBITION OF WORKS IN BLACK AND WHITE and of PASTELS will OPEN in the Galleries of the Institute, Glasgow, on OCTOBER 21st, 1889.

Receiving Day in London (Mr. James Bourlet, Nassau-street, Agent).  
" " Edinburgh (Messrs. Doug & McKee, 2nd October, 90, George-street, Agents).  
" " Glasgow (at the Galleries, 175, Sauchiehall-street) 4th October.  
For details, Schedules &c., apply to ROBT. WALKER, Acting Secretary.

**ARTISTS' GENERAL BENEVOLENT INSTITUTION** for the RELIEF OF DISTRESSED ARTISTS, their WIDOWS and ORPHANS.—The ANNUARY DINNER will take place at the "Whitehall Rooms," the Hotel Metropole, on SATURDAY, May 11th, at half-past 6 o'clock, the Right Honourable the LORD CHANCELLOR in the Chair.

Dinner Tickets, including Wines, One Guinea.  
Donations will be received and thankfully acknowledged by Sir JOHN EVERETT MILLAIS, Bart., R.A., Honorary Secretary. PHILIP CHARLES HARDWICK, Treasurer. DOUGLAS H. GORDON, Secretary, 10, St. James's-street, S.W.

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Further particulars may be obtained from GEORGE J. ADAMS, Hon. Sec.

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Further particulars may be obtained on application to the Secretary, King Edward's School, New-street, Birmingham, 6th May, 1889.

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HUGH AULD, W.S.  
21, Thistle-street, Edinburgh, 3rd April, 1889.

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SATURDAY, MAY 11, 1889.

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## LITERATURE

*Poems and Translations.* By W. J. Linton.  
(Nimmo.)

FAR back in 1852 Mr. Linton issued his 'Plaint of Freedom,' which Landor crowned with eloquent praise; and 'Claribel,' now a somewhat scarce book, was published in 1865. He has not been songless in later years, but has contented himself with printing his poems at his private printing press in America for distribution among his friends. At length he appeals to a larger circle of readers. In the present collection are included several lyrics from 'Love-Lore' (privately printed some four years ago), a few pieces from the 'Claribel' volume, and some translations printed—with few exceptions—for the first time. The book is handsomely and tastefully produced in small quarto form. A portrait of the venerable poet is prefixed, and the collection is dedicated "to William Bell Scott, my friend for nearly fifty years."

The first section is devoted to later poems. Here Mr. Linton is in his most cheerful mood; he sings, like the shepherd in Sidney's 'Arcadia,' "as though he should never be old." The opening verses are graceful and happy:—

In Childhood's unsuspecting hours  
The fairies crown'd my head with flowers.  
Youth came: I lay at Beauty's feet;  
She smiled and said my song was sweet.  
Then Age: and, Love no longer mine,  
My brows I shaded with the vine.  
With flowers and love and wine and song,  
O Death! life hath not been too long.

Such frank self-complacency takes us back to the days of Robin Herrick, who would have recognized in Mr. Linton a kindred spirit. Flowers and love and wine are the subjects of these later poems; and very refreshing it is to find a poet who can handle the old theme with fluency and freedom in the old simple lyrical measures. Occasionally, as in the tender regretful poem 'Too Late,' we are reminded of Landor:—

Yes! thou art fair, and I had loved  
If we in earlier hours had met;  
But ere tow'rd me thy beauty moved  
The sun of Love's brief day had set.

Though I may watch thy opening bloom,  
And its rich promise gladly see,  
'Twill not procrastinate my doom:  
The ripen'd fruit is not for me.

Yet, had I shared thy course of years,  
And young as Hope beheld thy charms,  
The love that only now endears  
Perchance had given thee to my arms.  
Vain, vain regret! Another day  
Will kiss the buds of younger flowers,  
But ne'er will evening turn away  
From love untimelier than ours.

At other times we seem to be listening to some lyricist of the early seventeenth century. There is little of conscious imitation, but Mr. Linton has studied the old poets with such loving care that his readers may reasonably expect to find traces of their influence. "I'll not mourn though she refuse me" was evidently inspired by Withers. Such poems as "Trail thy broken pinion, Love," or "Fair slender flower and straight" would hold an honourable place in Davison's 'Poetical Rhapsody.' One or two pieces are in a vein of whimsical pleasantry. In a very different style are the singularly impressive stanzas 'Spring and Autumn':—

"Thou wilt forget me." "Love has no such word."  
The soft Spring wind is whispering to the trees.  
Among lime-blossoms have the hovering bees  
Those whispers heard?

"Or thou wilt change." "Love changeth not:" he  
said.

The purple heather cloyes the air with scent  
Of honey. O'er the moors her lover went,  
Nor turn'd his head.

Hardly Heine could have been more  
pregnantly significant in the space of eight  
lines.

The three score poems that compose the first part of the collection have been well chosen. They are never awkward or laboured, and frequently are models of grace and elegance. 'Rosy Wine,' 'Madam! No!' and 'Her Rivals' show that as a writer of *vers de société* Mr. Linton can hold his own with the best. 'Madam! No!' is more in the manner of Sir John Suckling than of Mr. Austin Dobson; but Suckling would have given it a sharper pungency. The reader will smile at the attitude of dignified *hauteur* assumed by the poet in the closing lines:—

Madam, no! and leave thy wiles:

Though I own thee fair,

I in truth mistrust the smiles

That any fool may share.

I must quit, despite thy charms

(Truly they are rare);

But those all-embracing arms

Can not detain me there.

Madam, no! my heart may yearn;

Love indeed could wait—

Cared I but to take my turn

With those who crowd thy gate.

Among the early poems in the second section Mr. Linton has included 'Eurydice,' 'Harry Marten's Dungeon Thoughts,' and 'Grenville's Last Fight.' Long before Lord Tennyson wrote his fine, but somewhat rhetorical ballad of 'The Revenge,' Mr. Linton celebrated Grenville's heroism in simple, strenuous blank verse. There are no flourishes in Mr. Linton's poem (written in 1854); he tells the memorable story in plain straightforward language, keeping as closely as possible to Sir Walter Raleigh's narrative in Hakluyt's 'Voyages.' 'Harry Marten's Dungeon Thoughts' is thrown into couplets, a fitting measure for a soliloquy spoken by a captive who is pacing up and down his prison chamber. 'Iphigenia at Aulis' might have been written by Landor, and we suspect that Mr. Linton drew his

inspiration from Landor's 'Hellenics.' The spirited verses with the heading '1854,' beginning "Tell the Tzar of England's glories," have the right martial ring, and ought to have been popular at the time when they were written. Some of Mr. Linton's compressed epigrammatic utterances are noteworthy.

The translations of French poetry cover a wide field; they begin with the twelfth century 'Bele Erembors,' and end with Leconte de Lisle and Théodore de Banville. They are not loose paraphrases, but literal translations, in the forms of the originals. To show how closely Mr. Linton keeps to the French we may quote his rendering of Clément Marot's charming lyric "Dedans Paris, ville jolie":—

Here in Paris, city free,  
One day, passing melancholy,  
I into alliance fell  
With the gayest damosel  
That e'er came from Italy.

She is seized of honesty,  
And I think (my fantasy)  
Is no fairer damosel  
Here in Paris.

I'll not name her here to thee;  
Only my sweet friend is she:  
For the alliance thus befel,—  
A kiss I had of the damosel,  
Without thought of infamy  
Here in Paris.

It is only fair to Mr. Linton to subjoin the original:—

Dedans Paris, ville jolie,  
Un jour, passant melancolie,  
Je prins alliance nouvelle  
A la plus gaye damoyeselle  
Qui soit d'icy en Italie.

D'honnesteté elle est saisie,  
Et croy—selon ma fantasie—  
Qu'il n'en est guères de plus belle  
Dedans Paris.

Je ne la vous nommeray mye,  
Si non que c'est ma grand'amyie;  
Car l'alliance se feit telle  
Par un doux baiser que j'eust d'elle,  
Sans penser aucune infamie,  
Dedans Paris.

Charles d'Orléans's "Le temps a laissie son manteau" and "Yver! vous n'estes qu'un villain" are very elegantly turned; and Froissart's vielay, "On dit que j'ay bien maniere," is rendered with a neatness that should satisfy the most fastidious. "Il pleut, il pleut enfin," the best of Armand Gouffé's drinking songs, sparkles brightly in Mr. Linton's translation. The renderings of Béranger are admirable; the cleverest is 'The Land of Cokayne' (a remarkable feat of agility), but the most delightful is 'Rosette.' Mr. Linton has made a gallant attempt to grapple with Victor Hugo's 'Le Chasseur Noir' and "O soldats de l'an deux!" Such poems defy translation, but Mr. Linton has been more successful than might have been expected.

The translations from the French are followed by ten paraphrastic versions of Catullus's quatrain "Nulli se dicit mulier mea nubere malle." Mr. Linton printed in 1886, as a *jeu d'esprit*, thirty-two renderings of the epigram, under the title 'In Dispraise of a Woman. Catullus with Variations.' We may find room for a couple:—

"Were Jove himself to seek me for his bride  
I should prefer thee:" that is what she says.  
O Wind and Water! I am satisfied:  
I know so little of a woman's ways.

Sweet to be told that I am loved the best,  
Sweet in a pleasant haven to abide:  
But winds must veer, and water hath rest,  
And Venus is but sea-foam deified.

This volume contains Mr. Linton's choicest work, and it is pleasant to see that his latest poems are the best. He has been (in Dekker's words) "a priest in Apollo's temple many years," and his voice has gained a mellow tone of sweetness. We hope that, when the present edition is exhausted, these poems and translations may be issued in a more popular form. Distinguished by taste and feeling, by ingenious fancy and tuneful utterance, they deserve a cordial welcome.

*C. Plinii Cæciliæ Secundi Epistulæ ad Trajanum Imperatorem cum ejusdem Responsis.* Edited, with Notes and Introductory Essays, by E. G. Hardy, M.A. (Macmillan & Co.)

THE conception of this work is good. The correspondence of Pliny and Trajan treats of the various problems and transactions which arose in connexion with the administration of a Roman province in Imperial times. Mr. Hardy's intention in editing these letters is to illustrate them by information gathered together in regard to the details of this administration, and thus to make them an introduction to the study of Roman provincial government. He says:—

"It seems indeed desirable that the wealth of information collected inductively from so many different sources in Mommsen's 'Staatsrecht' should be applied sometimes, so to speak, deductively to illustrate particular authors. It was with this view that I selected Pliny's correspondence with Trajan, as offering a most suitable and at the same time hitherto unworked material for this purpose."

Mr. Hardy has carried out his idea with thoroughness and accuracy. Every allusion in the letters of Pliny and Trajan is explained, the duties of the various provincial officials mentioned are expounded, and the financial transactions are elucidated. If Mr. Hardy has erred, it is in confining himself too closely to the study of the period to which the correspondence belongs. Occasionally there are slips which he would have avoided had he taken a larger survey. Thus he says: "Under the Republic the *advocatus* was a juriconsult who did not speak for his client in court, which was the duty of the *orator* or *patronus*, but simply supported the points of law by his opinion or presence." But a perusal of Plautus, Cicero, or even Horace would have convinced Mr. Hardy that the *advocatus* was not necessarily a juriconsult, and that he could perform his duty without any knowledge of law, simply by lending his presence to his accused friend, as Asconius puts it.

Though the main idea of the book is such as we have represented it, yet its interest lies in another direction. The correspondence includes the remarkable letter of Pliny concerning the Christians. Is this letter genuine? What is the exact nature of the information which it furnishes in regard to the Christians?

Mr. Hardy dismisses the first question rather summarily; yet he unintentionally supplies reasons for believing that it deserves careful attention. The early non-Christian documents referring to Christianity are in a singular position. The correspond-

ence between St. Paul and Seneca is now universally regarded as spurious, though St. Jerome supposed it to be genuine. Every one looks on the notice of Jesus in Josephus as an interpolation, though it must have been an early interpolation. There remain the references in Suetonius, Tacitus, and Pliny. The information in Suetonius is so indefinite that it is unimportant. The interesting account in Tacitus has come down to us only in one manuscript. A French inquirer, Hochart, says with truth that "the chapter contains in its propositions nearly as many inexplicable difficulties as words," and he has come to the conclusion that it must be attributed to a foreign hand. The most recent defender of its genuineness, C. F. Arnold, proves that the language is Tacitean; but assigning to each word the sense in which it is elsewhere used by Tacitus, he makes the historian state that some of the Christians confessed that they had set fire to the houses in Rome, and that a very large number of them were convicted of that crime as well as of rebellion against the empire. According to this strictly Tacitean interpretation, St. Paul, if he fell in the Neronian persecution, was put to death not for his Christianity, but on a charge of arson.

Still more strange is the position of the correspondence between Pliny and Trajan. There now exists no manuscript of this correspondence. The Pliny-Trajan letters were not printed in the early editions of Pliny. Copies of the letters came to Italy in two instalments from Paris, the first instalment containing the famous letter about the Christians. Aldus, the first editor of the second set, which completed the letters, asserts that he had in his possession the original MS., written in a hand very difficult to read. But he adds that it is "most correct, and so ancient that I think it was written in the time of Pliny," like the autograph gospels presented by Simonides to Mr. Mayer. Strangely enough Aldus seems to have made no use of this extremely ancient manuscript in constituting his text of the nine books of Pliny's letters; and he evidently followed the copy made by Jucundus in Paris, and not his original manuscript, in editing the Pliny-Trajan epistles. A subsequent editor, Cataneus, pretends to have based his text on a very old German manuscript, but his words are not borne out by the readings of his edition. The manuscript has never been heard of since, and in these circumstances it seems to us that Mr. Hardy might have spent some time in proving the genuineness of the letters, as the first editor attempted to do.

Mr. Hardy's text is an advance on all previous editions. He has discovered in the Bodleian Library a volume containing two early editions of Pliny's letters bound up together with a MS. copy of the second set of the Trajan correspondence, and having marginal MS. readings on the nine books of letters. He has convinced himself that this manuscript is the copy made by Jucundus for Aldus's first edition. It cannot be said that he has proved his point, but he has at least shown his conjecture to be probable. This manuscript copy and marginal notes yield many readings which make the meaning of the author quite clear. Indeed, the text is so pure and the meaning so evident that one wonders how this could be.

There are no great corruptions and no great difficulties such as occur in all ancient books handed down through frequent transcription. And the suspicion forces itself on one that either the text is that of the original manuscript or of a copy made by an editor or transcriber who, with a bold hand, removed everything that was indistinct or unintelligible. There are many slight perversions or modifications of the text in the editions, such as "*adest natis*" in Avantius for "*à destinatis*." But there is no wide departure. There is only one passage which seems to be a complicated case of corruption. It occurs in Ep. 22, and reads thus in the Bodleian MS.: "*Multum interest in te poscat an homines in se ut latius velint.*" Various emendations have been proposed. Mr. Hardy adopts the conjectures of Keil: "*Multum interest in tempus poscat an hoc munere uti latius velint.*" But it may be accepted as an axiom in amending these letters that a violent change is sure to be wrong. And here it is possible to make good sense by simply altering *poscat* into *pascat*: "*It makes a great difference whether he is to maintain the soldiers at your expense, or a set of fellows at his own expense, so that they may wish to extend their operations.*" It is probable that the author intends by *in se* "at their own expense," and that the fellows were to be allowed to plunder provided they kept down piracy and robbery. To this passage is applicable a remark which Mr. Hardy makes in regard to another. He says: "The whole sentence, however, is so awkward that the traditional reading may very likely be right." This remark holds true of several other passages. Thus in Ep. 39 the Bodleian and Aldus read "*Neque enim ratio plus excussa est.*" The *plus* is said to be unintelligible, and various conjectures such as *operis* have been proposed. But it seems to us that *plus* is in the author's style, and that it means that the account for the theatre had not been examined in its more minute details, and the clause is thus equal to "in round numbers." "In round numbers," Pliny says, "the theatre has swallowed up more than ten million sesterces."

Mr. Hardy has proposed and adopted some conjectures of his own, but three of these err by making too violent changes. Thus in Ep. 113 he amends "*ut præfatio ceteris præferatur*" into "*ut præstatione ceteris præferantur*," where Mommsen's emendation "*ut præfati id ceteris præferantur*" is more in harmony with the character of the MS. Mommsen himself alters unnecessarily sometimes, as when he amends in Ep. 27 *sex. ex his* into *sex. Tres*, for here *ex* seems a repetition of the *ex* in *sex.*, and *hos* has, in consequence, been corrupted into *his*.

Mr. Hardy's discussion of the exact nature of the information supplied by Pliny concerning the Christians is contained in one of his introductory essays, entitled "Pliny and the Christians." It is a remarkably able and unprejudiced examination of the question how far the Christians were persecuted as Christians. His conclusions, arrived at without any knowledge of Dr. Lightfoot's treatment of the same subject, are widely different from those of the bishop, and exhibit a calmer and less biassed state of mind. But before Mr. Hardy's book

was issued his attention was directed to the bishop's arguments, and in an appendix he has exposed their weakness. He sums up thus:—

"These qualifications to Dr. Lightfoot's statement which I have quoted above lead thus to a very practical distinction between his view and that which I have followed. He maintains that the events under Nero, Domitian, and Trajan were all persecutions of the Christians as an unlicensed religion. My view is that they should none of them be called persecutions of the Christians at all, in the first two cases because the Christians were not recognized as a distinct body as yet, in the last case because it was a mere prosecution under a law against secret associations, of which the Christian meetings seemed to be a violation, and, as I have pointed out, Trajan's rescript could only have reference to Pliny's province."

The other essays include lives of Trajan and Pliny, and a general survey of the mode in which Imperial provinces were governed.

Mr. Hardy deserves the highest praise for the conscientious labour which he has bestowed on his work. It is not, indeed, free from misprints and inconsistencies: Marquardt's name is uniformly misspelled, and Hadrian appears instead of Trajan. Mr. Hardy is right when he says of the martyrdom of Ignatius that it is "full of inconsistencies and open to the greatest doubt," and therefore he is not justified when he ventures to suggest that the martyrdom of Ignatius is most probably to be assigned to the time when Trajan was in Antioch. But such slight mistakes are to be found in all human productions, and Mr. Hardy's book must be commended as a piece of honest, substantial, and accurate work.

*Galileo and his Judges.* By F. R. Wegg-Prosser. (Chapman & Hall.)

LITTLE novelty can certainly be now expected on so well-worn a theme as the trial of Galileo. Yet we must confess, although we took up Mr. Wegg-Prosser's book with a dreary feeling of repulsion, it is readable, and will supply to nine-tenths of its readers valuable information new to them.

A certain interest attaches to the mental attitude of its author. He is one of four English Roman Catholics who have lately written in a noteworthy way about Galileo. The Rev. W. W. Roberts, when a priest belonging to the Oblates of St. Charles, wrote an able and moderate pamphlet (before noticed by us) with the intention of aiding the efforts of that small party which was then endeavouring to avert the impending decree of Papal Infallibility. To this pamphlet the late Dr. Ward—the representative of the most extreme school of Ultramontaniam which has probably ever existed, and which is now happily extinct—replied in the *Dublin Review*. The Galileo question was next treated of, in the *Nineteenth Century*, by Dr. St. George Mivart, who, although a zealous as well as orthodox Romanist, is nevertheless a passionate lover of science, to the cultivation of which his life has been devoted. As Dr. Ward was an extreme advocate of the cause of restriction and authority, so Dr. Mivart may appear to Roman Catholics to have been an extreme advocate of the cause of freedom and the relaxation of dogmatic bonds. Mr. Wegg-Prosser is the representative of an interme-

diate school. A zealous Catholic, he has none the less much broader views than Dr. Ward. Though evidently animated with a keen sympathy for physical science, he is not himself "a scientific man," and has not, therefore, the strong feelings which impelled Dr. Mivart to rush forward in defence of freedom, and he does not scruple, in consequence, strongly though respectfully, to express his dissent from the views of both his co-religionists.

But the interest of Mr. Wegg-Prosser's book largely concerns matters which are beside the questions of controversial detail with which the three other writers above named have occupied themselves. He candidly avows that he does "not feel bound to enter into all the theological minutiae which have been introduced into this case"—an avowal which it is pretty certain will be welcomed by the majority of his readers.

The author gives a very fair narrative of the facts of the case, and he also supplies an excellent summary of the work the publication of which caused Galileo's condemnation. As to this celebrated 'Dialogue' Mr. Wegg-Prosser says, "I suspect that many persons who consider themselves competent to give an opinion on the Galileo case have not so much as even seen it." His description of the work is worth reading. The same may be said of his account of the state of scientific knowledge before Galileo, as well as of his fifth and last chapter, which contains a clear statement of what the evidence, as we now have it, really proves with regard to the truth of the Copernican theory. Although every schoolboy knows that the earth revolves daily on its axis and annually round the sun, yet probably but a small number of ordinarily educated men and women are acquainted with the series of phenomena which show that such is really the case, and which are here simply and intelligently described.

The author's judgment upon the character of Galileo is that in science he was, with the exception of Kepler, the first man of his age; and he gives him the credit of being the discoverer of the first law of motion, although he did not state it with the fulness of expression which was adopted later. This true mechanical doctrine, unknown to his predecessors, unknown even to Kepler, implied, as the author points out, "nothing less than a revolution in the conception of the laws of motion." This also was by no means his only contribution to the science of mechanics: "he it was who first understood the law that regulates the velocity of falling bodies; he perceived that they were acted upon by a uniformly accelerating force, that of terrestrial gravity, and that the velocity at any given point is proportional to the time of descent." Mr. Wegg-Prosser calls attention to a passage of Galileo's writings which makes it possible that the renowned Italian suspected that the force which acts on the moon and planets is akin to the force which attracts terrestrial objects towards the centre of the earth.

As to Galileo's moral character, no one can, of course, refuse to censure his insincerity or want of courage and constancy before the Inquisition. But Mr. Wegg-Prosser agrees with Dr. Mivart in affirming that, consider-

ing his age, his enfeebled health, and the peculiar circumstances in which he was placed, "we may well admit that there was much to palliate his conduct, though not fully to justify it." Our author is, however, of opinion that his evident want of candour prejudiced his judges against him:—

"They accepted his reiterated denials of belief, even a qualified belief, in Copernicanism, but they did not credit them as being true. He would have done well and given more satisfaction to the tribunal if he had made a straightforward defence, saying that he could not help believing Copernicanism to be a probable hypothesis on purely scientific grounds, and more than this, the then existing state of astronomical knowledge would not have justified him in saying.....A statement of this nature, coupled with an apology for any indiscretion connected with the publication of the 'Dialogue,' might have availed him better than the line he adopted, and would at least have had the merit of candour."

However this may be, it is difficult to excuse the insincerity of the preface to his 'Dialogue,' whether it was written or only revised and adopted by him. It is full of such transparent irony that it could not fail to give offence. It showed a lamentable want of dignity and discretion, and it may well be, as Mr. Wegg-Prosser says, that had Galileo "been gifted with the calm, dignified reserve of Newton, instead of being the vivacious, loquacious Italian that he in fact was, he might have lived and died in peace."

It is satisfactory to find that Mr. Wegg-Prosser is in accord with Dr. Mivart in blaming the action of the Roman authorities in their treatment of Copernicanism and of its aged and illustrious advocate. He confesses that their action was both "mistaken and injudicious," and he has not attempted to defend the action of the Cardinals of the Index and the Cardinals of the Inquisition. There is, however, plausibility in his contention that it was not only theological prejudice, but philosophical jealousy, which had play in this matter. "We may easily imagine," he observes, "how the philosophers who believed in the infallibility of Aristotle looked with horror and perhaps contempt on the school of Galileo." People who had always been taught, and had always themselves taught, the doctrine that physical science was best learnt through tradition and *a priori* arguments, would naturally have looked with antipathy and disgust at discoveries affirmed as a basis of observation and experiment. Mr. Wegg-Prosser slyly observes:—

"There was then the school of Aristotle, as in these enlightened days there is the school of Darwin, and they could not bear that anything should be published reflecting on the scientific infallibility of their great philosopher."

The author complains:—

"It has been said contemptuously that the Cardinals who condemned Galileo and the Copernican system were not only ignorant of the science of the present day (which was inevitable), but even of that of their own day."

Yet this is what Mr. Wegg-Prosser himself virtually affirms in the following passage:

"His [Galileo's] discoveries had simply pulverized the great rival system of Ptolemy, and no astronomer, who knew what he was about, could do otherwise than choose between Copernicus and Tycho Brahe.....Probability (I mean, of course, in a purely scientific sense) pointed strongly to the Copernican theory even in Galileo's time."

The author contends that Papal Infallibility is in no way concerned with the business of Galileo, and in this he agrees with Dr. Mivart, the object of the last-named writer having been to show (by reference to Galileo's condemnation) not that such condemnation had ever had supreme authority, but that such supreme authority was wanting to various modern Papal declarations, such, *e.g.*, as the often-referred-to brief of Pius IX., addressed to the Archbishop of Munich, with respect to the teaching of Günther's views. That it was so wanting, the book we are reviewing tends to show; and Mr. Wegg-Prosser declares that "the whole thing, including the Papal brief, appears to have a disciplinary character rather than anything else."

Such questions, however, will have small interest for most of our readers; nevertheless they required to be noticed, seeing that they constitute the real *raison d'être* of the whole of the four recent publications to which we have referred.

We may repeat Mr. Wegg-Prosser has written a readable and instructive book, and we do not hesitate to recommend its perusal.

*Histoire des Grecs.* Par V. Duruy. Vol. III. (Hachette & Co.)

THE veteran author has with just pride prefixed his portrait to this volume, which he himself, in its concluding words, designates as the crown of forty years' successful labour. He also tells us that when the first edition of the present work appeared in 1851, he brought down upon himself a severe reprimand from the university authorities of Paris for his "temerities," which consisted in a high estimate of the Athenian democracy, and a corresponding depreciation of Sparta. He claims to have published these views before the appearance of Grote's fifth volume. His ideal for Greece is the rule of Imperial Athens, a power "stained by no violence," in preference to the perpetual ferment of small autonomies. He evidently takes Isocrates at his word, and does not account for the many evidences that the Athenian Demos was, like every other Greek ruler, a tyrant, as Aristophanes openly expresses it.

But we will not here enter into controversy. However new and startling the theory may have been to Napoleonic ministers, to us this high estimate of Athens has become a sort of creed since the great pamphlet in twelve volumes by which Grote preached his philosophic Radicalism to the English world, and in other respects the present history represents what are now traditional views, so that it rather leaves upon the reader the impression of a safe text-book in splendid dress and with fine pictures than of an independent or original estimate from the many fragmentary and conflicting sources which make up Greek history. The style is easy and simple, but where difficulties of subject occur, such as the systems of Plato and Aristotle, they are rather smoothed over than expounded, as if too recondite for the reader. Aristotle, indeed, is far less injured in this way than Plato, whose system appears to have produced no clear effect upon our author's mind. Yet in speaking of Aristotle's 'Politics' no mention is made of the fact that monarchy, such

as Alexander was creating it at the time, is simply ignored in the book, which was thus antiquated when it appeared.

The summaries of political events, such, for example, as that of Alexander's work, are most satisfactory, while on the other hand the battles—which, in an illustrated work like this, should surely have been accompanied with plans—are narrated without the smallest idea of imagining what really happened, and are certainly the worst passages in the book. The battles of the Granicus, Issus, and Arbela, not to speak of Epaminondas's great action at Mantinea, have really features of great interest, and the clear account of Rüstow and Köchly was accessible to the author, if he could not think them out for himself. But before mentioning isolated points we must express our admiration of the illustrations, which are perhaps more carefully adapted to the text than in the 'History of Rome,' unless, indeed, there is manifested near the end a laudable ambition not to omit some fine general pictures which have only recently become accessible.

We have above spoken of the book as a high-class text-book, intended for readers who do not desire to go very deep into the thorny brakes of discussion, and this is what M. Duruy himself states in more than one place. But even for such a work strict accuracy is desirable, and it can hardly be expected that an author who has covered so vast a field should satisfy minute criticism. Yet he will not escape it at the hands of those who teach the subject in our schools. Here are a few such points which we have noted. He says that the *only* way of penetrating to the vale of Sparta was through the gorges of Taygetus, when describing an invasion from the north. He holds that the Venus of Melos cannot be later than Alexander the Great; and that a temple of Scopas at Tegea had Corinthian pillars superposed to Doric. He enumerates the whole encyclopædia of the 'Natural History' as having formed one of the topics of Alexander's education by Aristotle, and says that Darwin's 'Struggle for Life' can be found in that work! He thinks that Philip's phalanx was a development of Epaminondas's tactics, which is quite wrong. He can hardly be blamed for following the usual view that Hyperides was older than Demosthenes, though Mr. Mahaffy in his 'Greek Literature' has adduced rather strong arguments on the other side. The last-named author has also shown in a recent work why Alexander should have paid such particular attention to the Jews, a fact which M. Duruy will not credit. On the other hand, he accepts the story of Alexander's massacre of the Branchidae in Asia, which is more than suspicious. The conqueror's joke about the *myomachia* in Greece while he was fighting real battles in Asia is translated a battle of rats, an animal unknown in Greece, and represented by no word in the language. A graver matter is the shabby estimate of Lydiades as simply actuated by fear in resigning his tyranny.

These are but a few specimens from many we have noticed which imply a want of that minute study of the texts which we expect in modern scholarship. Nevertheless, this defect will strike those only who know a great deal, and on the vast majority of questions of any note our author is accurate

enough. Far more disappointing is it that, with the frame of his book long since completed, he should not have taken more pains to acquaint himself with modern discussions, and avail himself of the new light thrown upon many difficulties by modern scholarship. Yet this seems to be the constant fault of recent Greek historians. They merely repeat what has been said before in the larger works. Any serious attempt to weigh the special points made by so many acute men in the current philological journals, and either refute them or adopt them, seems foreign to the ordinary Greek historiographer. Hence it is that this fascinating study makes little real progress.

In the matter of illustration from the monuments the progress has been far more marked. Even the little cuts in Dr. Smith's 'History of Greece' were a distinct advance upon the great unadorned text of Grote, which it abridges. But now, when it is thought indispensable to visit and know the country, and study the scenes of this immortal history, before writing about it, the mere reader also desires to have some notion how things look, what is meant by the judgments on the art of Phidias and Praxiteles, and what an old Greek temple was like in colour and form. The English public, to judge from the enterprises of their publishers, are less keen in this direction than Frenchmen or Americans, and so we find that among the latter there is sale for such expensive works as the present, whereas in England they are not brought out. Perhaps an atlas of pictures, which might accompany and illustrate any Greek history, like the cheap atlases of Greek art to be had in Germany, would offer an intermediate solution, supplying the existing want in inquiring minds without creating a new one in the frugal homes of struggling publishers. Meanwhile we can recommend the work before us, which, if furnished with a *catalogue raisonné* of its illustrations, would supply an excellent series of the great remnants of old Greek life, fit for historical illustrations.

MR. LANG'S NEW BOOKS.

*Lost Leaders.* By Andrew Lang. (Kegan Paul, Trench & Co.)

*Letters on Literature.* By Andrew Lang. (Longmans & Co.)

*The Dead Leman, and other Tales from the French.* By Andrew Lang and Paul Sylvester. (Sonnenschein & Co.)

*Grass of Parnassus.* By Andrew Lang. (Longmans & Co.)

MR. LANG has long been known for the most fluent, as well as the most expert and graceful, of the mob who write with ease; and of late he has taken to publishing with an energy which makes it hard to keep up with him. Of the books at present under notice two are reprints, the fourth is mainly so, and only the third, in which Mr. Lang has but a share, is *inédit*; but all four came treading so closely on each other's heels as to produce an effect not altogether incomparable with that of the brave days of Alexandre Dumas.

The best of the books in prose is probably the 'Lost Leaders,' a selection of the leading articles—light, bright, scholarly, touched with whim, and gallant with impertinence

and wit—which Mr. Lang has long been in the habit of placing before the astonished public of a London morning journal. The work of choosing and arrangement is by Mr. Pett Ridge, who seems to know his Lang by heart, and who has certainly contrived to save from oblivion a great deal of very pleasant and exhilarating reading. One passes from page to page, and from article to article, with an ever deepening sense of liveliness and buoyancy of mind; and when one comes to the end one owns without a pang that no such "agreeable rattle" as the author of 'Lost Leaders' is just now in existence. Perhaps there is too much of the bookman in Mr. Pett Ridge's gathering; there is certainly an excess of information on the subject of American humour; it is with something of an effort that one addresses oneself to the task of listening to Mr. Lang discoursing of Thackeray's drawings, especially as his views concerning them are those of everybody else with a personal regard for Thackeray and no great knowledge of what distinguishes good drawing from bad. But on the *Sieur de Montaigne*, for instance, on Samuel Pepys, on 'Thackeray's London,' on salmon fishing and Scots rivers, on 'The Dry Fly' and the 'Theory and Practice of Proposals' and a score of texts besides, one begins on Mr. Lang with pleasure, and one hears the last of him with regret. It is the dry champagne of journalism; one reflects that twice or thrice a week one can partake of it at the cost of a penny; and one has not much difficulty in concluding that the age is not so black as it is painted after all. That, too, may well have been the theory of such among the readers of the *New York Independent* as were capable of following our author in his "loops of flight" athwart the length and breadth of literature. The modern American is nothing if not cultured; but he is not often, we take it, so cultured as the author of the 'Letters on Literature,' and that he is ever, or can ever be, so airy in demeanour or so agile of wing as that gentleman has yet, we imagine, to be demonstrated. "Poor Poetry!" sighs Mr. Lang to him at the very outset of his career,

"she is an antient maiden of good family, and is fed out first at banquets, though many would prefer to sit next some livelier and younger Muse, the lady of fiction, or even the chattering soubrette of journalism."

This to a native of that great and favoured land which already counts its "great poets" by the score, and contains innumerable disciples of Mr. Lang himself, to say nothing of Mr. Austin Dobson and (but the third shall be nameless), must certainly have been a little bewildering. But it is nothing to what follows; for Mr. Lang proceeds to reflect that this is an age of democracy; that "though so many write verse, as in Juvenal's time, I doubt if many read it"; that "the purchasing public, for poetry, must now consist chiefly of poets, and they are usually poor"; and that for him—a poet, and consequently a student of poetry—there are but six great poets in living England, and that the sixth of these is a gentleman (he names him) whom, he adds with his wonted cheerfulness, "I daresay you do not know even by name." At this point the cultured American, wounded in his culture (for it is as like as

not that he actually *does* hear of this sixth immortal for the first time) and his critical faith alike, may have cast the *Independent* to the other end of his chamber, and sought consolation in one of the sixty first-class bards of his native land. He would have been amply justified in doing so, and he would have been to be pitied if he did. For Mr. Lang, this piece of playfulness apart, discourses of poets and poetry at all times with grace and insight and authority, and now and then with a felicity of style and a completeness of effect that are irresistible. We know of nothing so good in its way as, for instance, the discourse on Longfellow, or—to take another example—the prelection on Virgil. It is a far cry from one to other, but Mr. Lang is more than equal to the achievement, and it is not to be doubted that admirers of both the Mantuan and the American will be delighted to find themselves so well expressed as here. It is in the fine note on Virgil that Mr. Lang rises to his highest height of style: the perfection of the Roman seems to stimulate his muse, and his prose becomes mysterious in its eloquence, the quality of its cadences grows suggestive. The essays on *vers de société* are still better in their way, perhaps, than either the 'Longfellow' or the 'Virgil'; they cover the whole ground from Aleman and Theocritus to the singer of Mabel and Geraldine and the poet of 'The Dead Letter.' Other themes are Gérard de Nerval (well treated this one, with a fine romantic air and a forgetfulness of "donnishness" that is excellent to perceive), Fielding, 'Aucassin and Nicolette,' Lucretius, Rochefoucauld, Plotinus, Keats's Reynolds, 'Books about Red Men,' and Samuel Richardson—the last, which is the contribution of "a lady more frequently the author's critic than his collaborator," being so treated as to be as well worth reading at least once as the others.

In 'The Dead Leman' Mr. Lang is responsible for no more than the introduction, the first story—a condensed and pleasing version of 'La Morte Amoureuse'—and perhaps the editing and finishing of some half-dozen *nouvelles* more, from the French of Balzac, Mérimée, About, Tolstoi, and "Th. Bentzon." The volume, which is decidedly readable, may be cordially commended to such amateurs of fiction as are unable to appreciate these authors in their own tongue. Mr. Lang, who wears his erudition "lightly, like a flower," is not at his best in the introduction, and in one of his numbers from Mérimée—'La Prise de la Redoute'—has sanctioned, if he has not actually committed, a strange and inartistic perversion of his original. But the book is worth having all the same, if only because it recognizes the existence of the *nouvelle* as a special branch of fiction, and may do something towards convincing the common novel-reader that a story, to be entertaining, need not necessarily be in three volumes.

Not all is good in 'Grass of Parnassus'; but enough is good to make the little book worth keeping as well as worth having. Not elsewhere is Mr. Lang so continuously and sincerely passionate as here; not elsewhere does he show so little of that turn for freakishness and whim which has done much to prevent his public from taking his verses seriously. It is true that once or

twice he has broken down before, and shown that if he did not write about his feelings it was by no means because he had not got any. But in this booklet of his he breaks down steadily, and so approves himself at least as human as the rest of us. There are few Englishmen, indeed, who would not be proud to sign the verses in which he has betrayed his feelings about the death of Charles Gordon; and there are not too many who could equal the fine simplicity of style and the manly directness of sentiment of 'Twilight upon Tweed,' to name but this. For the rest, that sweet Ronsardian note which Mr. Lang has struck from the first with no uncertain finger is heard vibrating exquisitely through several of the numbers here gathered together, and the effect of it is, perhaps, as romantic and as charming as it has ever been under any touch save the master's own. The fault is always that there is more easy artifice than serious and temperate art. One feels that the poet takes himself lightlier than he should, and so fares not near so well as he might and ought.

#### NOVELS OF THE WEEK.

*Common Clay.* By Mrs. Herbert Martin.

3 vols. (Ward & Downey.)

*A London Life, and other Stories.* By Henry James. 2 vols. (Macmillan & Co.)

*Not for the Night-time.* By Theo Gift. (Roper & Drowley.)

*Anstruther's Wife.* By Josephine Michell. (Same publishers.)

MRS. HERBERT MARTIN'S story is a substantial piece of work, done in a painstaking, conscientious way. The plot is slight and not overlaid with incident; and though decidedly interesting it is not calculated to excite its reader unduly. The scene is laid partly in Herefordshire and partly in Notting Hill. Wilfrid Erle, a good-natured, good-looking young artist with private means, is wandering about with an amateur photographer; and as the latter is turning his camera to account at a picturesque farmhouse, Wilfrid conceives an artist's passion for one Zella Foster, an inmate of the farmer's household, who turns out to have the blood of a squire and a gipsy girl in her veins. He determines to make her his wife, and she is nothing loth to leave the friends who have brought her up, and her gamekeeper sweetheart. Evidently this is no new theme; but Mrs. Martin contrives to throw new interest into the story of a wild girl caged in London, of the efforts of well-meaning people to make her a lady, and of her outbreaks and mutiny. There are no villains in 'Common Clay.' The personages are only commonplace and foolish people who make mistakes and suffer for them; and they are none the less natural for that.

Mr. James is becoming one of the most prolific of writers of fiction. In November we reviewed 'The Aspern Papers,' and May brings another batch of stories. The longest of them, the one that gives the volumes their title, deals with less peaceful matters than most of Mr. James's stories, but with characteristic timidity he breaks off his story when he seems to be within sight of a strong situation. The husband in 'A London Life' is excellently portrayed; and perhaps if the tale had been

continued the American tourist would also have turned out a successful piece of character sketching. The best of the stories is 'The Patagonian,' in which an unfortunate girl is worried into suicide by a knot of meddlesome busybodies. The self-satisfied vulgarity of the narrator is well brought out. Neither of the two remaining tales is at all equal to this one.

Theo Gift has thrown together in a thin volume four ghost stories, more or less blood-curdling, which will probably be equally effective whether read by day or by night. Ghost stories should not be expected to be particularly pleasant, but they need not be so horribly tragical as Theo Gift has been pleased to make the four in question. A reader who likes to have his feelings harrowed by tales of downright bloodthirstiness should take them, one after another, about the hour of midnight, and go straight to bed in the dark.

There was no reason why Josephine Michell's gushing and sentimental story should not have ended more cheerfully. One moral to be drawn from it is that lovely young wives, adored by manly middle-aged husbands, should not hesitate to let their adorers know when a bad brother, supposed to be dead, turns up again, lest the brother should be mistaken for a lover. Another moral is that adoring husbands who suspect their wives of being unfaithful should not be too ready to display their doubts, lest the aforesaid wives should go into galloping consumption. The story of Philip Anstruther and his wife is somewhat hackneyed, but the author has striven to make her version fresh and attractive.

#### HISTORICAL LITERATURE.

*The Crusade of Richard I.* By T. A. Archer. (Nutt.)—Mr. Archer's book is an excellent contribution to the useful little series of monographs entitled "English History by Contemporary Writers." He is certainly fortunate in his choice of subject, for if some of his fellow editors have had tales as stirring to tell, none has dealt with so unhackneyed a theme as the exploits of our crusader king. By a judicious selection of extracts, both from Frank and Mohammedan writers, he has enabled his readers to listen in turn to the two contending races, and to contrast their beliefs, their hopes, and their fears, as expressed at the time by themselves. Such a contrast must appeal to a wider circle than that of historical students; there is a pathos in the zeal of the Crusaders which attracts one irresistibly, in spite of the blind and cruel bigotry which disfigures it in the sight of a tolerant age. Its last echo, perhaps, was heard in the recorded conviction of a pious Highlander, in one of the late Egyptian campaigns, that fighting as a believer in "the true God," he was marching to assured victory over the followers of a false prophet. We are, indeed, reminded again and again of our own desert fighting as we read of Richard's host struggling over arid wastes, and forced by the incessant attacks of the Saracens to advance in close order. For Richard had learnt the secret of successful resistance to his enemy, and rash as he might be in his own person, he strenuously adhered, as at Arsuf, to the principle of close formation. But it was his personal prowess, rather than his strategy, that impressed his contemporaries, both friends and foes; and even when every allowance is made for obvious exaggeration, his strength, activity, and valour must have been clearly quite exceptional. Herein lay his fatal temptation to that undignified knight-errantry, that love of fighting for fighting's sake, which Saladin

observed, and rebuked in words worthy of Solomon. We think that Mr. Archer might have included this failing among those "causes of the failure of the third Crusade" which he discusses in a suggestive note. His view as to the influence of Egypt in the matter deserves consideration. Numerous as are the notes which illustrate the text, they are most instructive reading, because they are evidently the work of a student who has a thorough mastery of his subject. The same may be said of the genealogical tables at the end of the volume. Great care has also been devoted to the identification of sites, doubtful points being specially discussed. The appendices on the topography of Acre, on the Assassins and the Old Man of the Mountain, and on the battle of Arsuf are particularly good. As an example of the foot-notes we may refer to that on the 'Itinerarium's' comparison of Richard to the Maccabees, which Mr. Archer illustrates by references to Pope Urban II., to the Song of Lewes, and to the letter of the Scottish nobles to John XXII. We could have wished that in his appendix "On Beards" Mr. Archer had referred to the contemporary instance of William "Longbeard," the demagogue, and had given his opinion about the statement which Mr. Freeman dogmatically dismisses. The attention paid throughout to chronology is greatly to be commended, but the treatment of foreign names is, as usual, open to question. The same name, for instance, figures as "Des Préaux" in one place, and "De Pratellis" in another; Hugh ("le Brun"), Count of Lusignan, appears as "Hugh Brown," while William des Roches is given as William de Rupibus. This is, nevertheless, but a small matter. On one point, however, we venture to differ from Mr. Archer. When giving Richard de Devizes's description of the English fleet, he informs us in a foot-note that the "captain" and fourteen "mariners" of the text were respectively the admiral and captains of the "busses." Mr. Archer's own reading of the text makes it, we think, clear that these fifteen men were the crew attached to each "ship." This point is of some importance as we thus obtain valuable information about the size of the Crusaders' ships and the number of sailors in the fleet. But it is almost ungracious to pick holes in so solid and scholarly a piece of work as this little book.

*The Descent, Name, and Arms of Borlase of Borlase*, by W. C. Borlase (Bell & Sons), belongs to the higher class of family histories, and does much credit to its compiler. Based throughout on record evidence, and embellished with excellent illustrations, it is evidently a production on which neither pains nor expense have been spared. The researches of Dr. Borlase, the Cornish historian, in the last century, had already provided a large collection of MS. materials, and with their help Mr. Borlase has been enabled to construct a most elaborate pedigree. Borlase, a secluded valley in central Cornwall, gave its name to the family, which steadily, in the course of successive generations, emerged from the yeoman rank. A younger branch, acquiring wealth by successful commerce in London under the Tudors, founded the Buckinghamshire house, and several other branches were established in course of time. Lancastrian in the fifteenth and Royalist in the seventeenth century, as befitted Cornishmen, the family produced several individuals of ability and energy, but took no sufficient part in historical events for this work to interest the outside public with the exception of genealogical students. By them it will doubtless be appreciated, though the ambitious scope of the compiler invites, and is worthy of, criticism. It is to be wished that he had made it clear who is responsible for the statements of fact, for the technical references must have been supplied by some experienced record agent, who should have had the credit of them. Mr. Greenstreet, however, is only credited with the discovery—the *clou* of the work—that the family name was originally "Taillefer," and with a very

unfortunate suggestion as to the acquisition of Borlase. The author had contended that the family tradition was to a grant of their lands from William Rufus as "presumably true," but was induced by Mr. Greenstreet to rationalize the story, and to connect it with the occurrence of a John "Rufus" in a Cornish Pipe Roll temp. Edward I. The more essential record evidences should also have been given verbatim, as it is impossible to test them when they are merely referred to instead of being actually quoted. Nor do such references as "10th [sic] of Edward III. (1327)," and "De Banco 1 Rich. II., Mich. ro. 459," for "a claim made in 1395" (sic), inspire us with implicit confidence. We should like, for instance, direct evidence that the astounding surname of "Frank Tailfer" was actually borne by the family in the fourteenth century, and that their estate was consequently known as "Borlas Frank Tailfer." As to the latter assertion, we find the form Borlas Frank adhered to in records with the solitary exception of an Elizabethan "Borlas Frauncke als. Borlas Taylfer"; as to the former, we cannot find that any individual was styled by his contemporaries "Frank als. Tailfer," still less "Frank Tailfer." The (unquoted) record of 22 Richard II. is therefore probably, like others, corrupt. Nor can the verdict of a mediæval jury be appealed to as conclusive evidence of events more than a century previous. Again, collation of p. 25 with p. 70 will reveal to the genealogist the fact that there is an awkward gap of more than forty years in the history of the parent stem, during which the author kills a John Burlas *vitâ parentis*—a fact which the record appealed to does not imply, and which the College of Arms entry virtually contradicts. This entry, by the way, which forms the frontispiece to the volume, was supplied by the late Somerset Herald as "of the reign of Henry VIII.," yet it records the arms of John Borlase, "of Little Marlow," which estate he did not purchase till "about" 1560. The heraldic illustrations are numerous and interesting, but we must enter a protest against the tampering with the French coat of Taillefer, intended to force it into a fancied resemblance to that of Borlase. The author seems blind to the fact that the latter represents the *rending* of a horse-shoe (compare with this the *Ferrers* bearing), a well-known feat of strength. The name of Taillefer in fact has led the author widely astray. To connect it with the Counts of Angoulême is absurd, nor was it in their case cognate to *scutifer*, but parallel, unquestionably, to "Taille-bois." The work, however, as has been said, is creditable as a whole, and is equipped with an elaborate index.

*Scotland in 1298: Documents relating to the Campaign of Edward I., and especially to the Battle of Falkirk*, edited by Henry Gough (Paisley, Gardner), is a work of much value, but for the English and Welsh genealogist rather than for the student of Scottish history. To twelve pages of introduction, and eighteen occupied with eleven Latin accounts of the battle, all excerpts from English chronicles, succeed 274 pages, which, forming the bulk of the work, furnish close on three hundred Latin and French documents—rolls of the horses, writs of summons, mandates, &c. A splendid index of seventy-eight double-column pages concludes the whole. We could wish that in the introduction Mr. Gough had devoted some space to a discussion of the number of the slain on the Scottish side, which by the English chroniclers is variously estimated at from 22,000 to 100,000, whilst according to Scottish writers the whole army did not exceed the first figure. Certainly he should not have accepted Walter of Hemingburgh's localization of Falkirk in the "Forest of Selkirk." Still, we cannot but accept with gratitude this sumptuous quarto, which is published under the auspices of the Marquess of Bute. It will prove a rich storehouse for makers of pedigrees.

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

- Acomb's (W. J.) Larger Hope, Lectures, cr. 8vo. 3/6 cl.  
 Barry's (A.) Parables of the Old Testament, cr. 8vo. 4/6 cl.  
 Currie's (M. W.) Voices of the Past, Sermons, 12mo. 2/6 cl.  
 Foster's (A.) Christian Progress in China, cr. 8vo. 2/6 cl.  
 Kurtz's (Prof.) Church History, Vol. 2, cr. 8vo. 7/6 cl.  
 Littledale's (R. F.) Petrine Claims, 12mo. 5/6 cl.  
 MacLaren's (A.) The Unchanging Christ, and other Sermons, cr. 8vo. 5/6 cl.  
 Renan's (E.) Book of Job, translated from the Hebrew, 5/6 cl.  
 Sermons preached in the Chapel of Keble College, Oxford, 1877-88, cr. 8vo. 6/6 cl.  
 Simon's (D. W.) Redemption of Man, 8vo. 10/6 cl.  
 Trinder's (Rev. D.) Worship of Heaven, and other Sermons, cr. 8vo. 6/6 cl.  
 Writings of St. Patrick, Apostle of Ireland, trans. with Notes by Rev. C. H. H. Wright, 12mo. 2/6 cl.

## Law.

- Allan's (C. E.) Law relating to Goodwill, 8vo. 7/6 cl.  
 Hobbes's (T.) Elements of Law, Natural and Politic, 8/6 cl.

## Fine Art.

- Justi's (C.) Diego Velazquez and his Times, translated by Prof. A. H. Keane, royal 8vo. 38/ half bound.

## Poetry.

- Leland's (C. J.) Breittmann Ballads, fcap. 3/6 cl.  
 Spencer's (J. S.) Sketches from Nature, and other Poems, 12mo. 4/6 cl.

## Music.

- Hueffer's (F.) Half a Century of Music in England, 1837-1887, 8vo. 8/6 cl.

## History and Biography.

- Emerson's (E. W.) Emerson in Concord, a Memoir, 7/6 cl.  
 Gratian (Henry), Life of, by R. Dunlop, cr. 8vo. 2/6 cl. (Statesmen Series.)  
 Laisnig's (Princess A. de) Twelve Years' Reign of H.I.M. Abdul Hamid II., Sultan of Turkey, cr. 8vo. 7/6 cl.  
 Ward's (W.) William George Ward and the Oxford Movement, 8vo. 14/6 cl.  
 Wellington (Duke of), Public and Private Life of, by G. L. Browne, cr. 8vo. 5/6 cl.

## Geography and Travel.

- Bates's (E. K.) Kaleidoscope, Shifting Scenes from East to West, 8vo. 12/6 cl.  
 Dale's (R. W.) Impressions of Australia, cr. 8vo. 5/6 cl.  
 Dickson's (W. G.) Gleanings from Japan, 8vo. 18/6 cl.  
 Petrie's (W. M. F.) Hawara, Biahmu, and Arsinoe, with 30 Plates, 4to. 16/6 bds.  
 Thomson's (J.) Travels in the Atlas and Southern Morocco, cr. 8vo. 9/6 cl.

## Philology.

- Hamilton's (G.) Moods of English Bible, 7/6 cl.  
 Shuckburgh's (E. S.) Passages from Latin Authors for Translation into English, cr. 8vo. 2/6 cl.

## Science.

- Hutchinson's (J.) Aids to Ophthalmic Medicine and Surgery, 12mo. 2/6 swd.  
 Johnson's (W. E.) Treatise on Trigonometry, cr. 8vo. 8/6 cl.  
 Letchworth's (W. F.) Insane in Foreign Countries, 8vo. 14/6 cl.  
 Lithgow's (R. A. D.) Heredity, cr. 8vo. 4/6 cl.  
 Newman's (E.) Dictionary of British Birds, cr. 8vo. 7/6 cl.  
 Newman's (E. W.) Mathematical Treatise, Part 2, 8vo. 4/6 cl.  
 Thompson's (B.) Middle Lias of Northamptonshire, 8vo. 3/6 cl.  
 Valk's (F.) Lectures on Errors of Refraction and their Correction with Glasses, 8vo. 12/6 cl.  
 Wallace's (A. R.) Darwinism, an Exposition of the Theory of Natural Selection, cr. 8vo. 9/6 cl.  
 Woodward's (C. J.) University of London Questions, Natural Philosophy and Chemistry, 1884 to 1889, cr. 8vo. 3/6 cl.

## General Literature.

- Black's (W.) Strange Adventures of a House-Boat, cr. 8vo. 6/6 cl.  
 Genevieve, by Author of 'Spanish Brothers', cr. 8vo. 3/6 cl.  
 Gunter's (A. C.) That Frenchman, cr. 8vo. 2/6 bds.  
 Hardy's (A. B.) Passe-Rose, cr. 8vo. 6/6 cl.  
 Hobbes's (T.) Behemoth, or the Long Parliament, 8vo. 7/6 cl.  
 Ideals of the Republic, or Great Words from Great Americans, 18mo. 2/6 cl.  
 Lamb's (R.) Only a Girl Wife, cr. 8vo. 2/6 cl.  
 Meggendorfer's (L.) Always Jolly, a Movable Toy-Book; Curious Creatures, 4to. 7/6 each, bds.  
 Mulholland's (C.) Strange Adventures of Little Snowdrop, and other Tales, cr. 8vo. 3/6 cl.  
 Murphy's (J.) The Haunted Church, 12mo. 2/6 bds.  
 Murray's (D. C.) Old Blazer's Hero, 12mo. 2/6 bds.  
 Paris by Day and Night, a Book for the Exhibition, by Anglo-Farlan, cr. 8vo. 3/6 cl.  
 Reade's (Mrs. R. H.) Fuch's Hall, cr. 8vo. 2/6 cl.  
 Rydberg's (V.) Teutonic Mythology, Authorized Translation by R. B. Anderson, 8vo. 21/6 cl.  
 Savage's (T.) Manual of Industrial Intercourse between the United States and Spanish America for 1889, cr. 8vo. 12/6 cl.  
 Smart's (H.) Master of Rathkelly, cr. 8vo. 2/6 cl.  
 Taylor's (W.) Story of Two Lives, 12mo. 3/6 cl.  
 Whims by Wanderer, cr. 8vo. 6/6 cl.

## FOREIGN.

## Theology.

- Rohnert (W.): Die Inspiration der Heiligen Schrift, 3m.  
 Zahn (T.): Bemerkungen zu Harnack's Prüfung der Geschichte d. Neutestamentlichen Kanons, 6m. 60.

## Fine Art and Archaeology.

- Alexandre (A.): A. L. Barye, 4fr.  
 Hamerton (P. G.): Turner, 3fr. 50.

## History and Biography.

- Chipon (M.) et Pingaud (L.): Mes Campagnes (1792-1815), Notes du Col. Pion des Loches, 6fr.  
 Grandmaison (G. de): La Congrégation, 1801-1830, 7fr. 50.  
 Laugel (A.): Henry de Rohan (1579-1638), 8fr.  
 Lersch (B. M.): Einleitung in die Chronologie, 4m.  
 Pingaud (L.): Correspondance du Comte de Vaudeuil et du Comte d'Artois, 1789-1816, 2 vols. 15fr.

## Philology.

- Commentaria in Aristotelem Græca, Vol. 19, Parts 1 and 2, 19m.  
 Martin (E.): Mittelhochdeutsche Grammatik, 1m.  
 Tolhausen (L.): Spanisch-Deutsches u. Deutsch-Spanisches Wörterbuch, Parts 17-20, 3m. 30.

## Science.

- Varigny (H. de): Charles Darwin, 1fr. 25.

## General Literature.

- Bergerat (E.): L'Amour en République, 6fr.  
 Delzant (A.): Les Goncourt, 3fr. 50.  
 Toudouze (G.): La Fleur Bleue, 3fr. 50.

## THE DOMESDAY COMMEMORATION.

23, Old Buildings, Lincoln's Inn, May 6, 1889.

IN reply to the letter of Mr. H. J. Reid in your issue of the 4th inst., I think it only necessary to say that Mr. H. J. Reid is a member of the Domesday Commemoration Committee; that not a farthing of the money subscribed for the Commemoration has been expended except in pursuance of the order of the committee at a meeting at which Mr. H. J. Reid was present; that the balance remains at the disposal of the committee to be dealt with at the next meeting; that a balance sheet will, of course, be furnished to subscribers; and that a meeting of the committee will be summoned in the course of a few days, when Mr. H. J. Reid will have an opportunity of making any criticisms he may wish on the conduct of the business.

Mr. H. J. Reid ought to know that the Domesday Commemoration Committee is quite independent of the Royal Historical Society.

Mr. H. J. Reid's only ground of complaint, if any, is that I have delayed too long in summoning a meeting of the committee; but as Mr. Reid has never expressed to me a wish that a meeting should be summoned, or, indeed, given me any notice of his dissatisfaction, I fail to see how he can complain of this.

P. EDWARD DOVE, Hon. Sec.

Society of Antiquaries, Burlington House, May 7, 1889.

IN the *Athenæum* of May 4th appears a letter from Mr. Herbert J. Reid on the above subject dated from the "Society of Antiquaries, Burlington House," thus having the appearance of being an official document issued by this Society. Without entering into the merits of the question raised by Mr. Reid, I am instructed to say that, though he is one of our Fellows, he is in no way authorized to speak on behalf of the Society.

W. H. ST. JOHN HOPE, Assistant Secretary.

## SIR JOHN HAWKWOOD.

Florence, April 25, 1889.

THE *Athenæum* recently announced that two biographies of this great Anglo-Florentine condottiere of the fourteenth century were soon to appear. During May we may hope to see the Italian version published in Florence, a conjoint production of Prof. Marcotti and Mr. Temple Leader; presently to be followed by its appearance in an English translation, the work of Mrs. Leader Scott, well known as the biographer of her father, the Rev. W. Barnes, the Dorset poet.

I think, judging from a letter I have received from my old friend Mr. F. Marion Crawford, that he has quite given up all idea of an inopportune inroad on a demesne already preoccupied; and although I am sure his pen would have adorned any subject he was pleased to touch, I agree in his conclusion that the labour of antiquarian research in numerous city archives requires special qualities, which are not especially his. What those labours involve the forthcoming 'Life of Hawkwood' by Marcotti will show.

In 1883 I was desirous of diving into the abundant stores of mediæval material contained in the Palazzo Piccolomini, or the State Archives of Siena, in pursuit of any record of this *Aguto*, as the name is phonetically written in contemporary chroniclers; but I consumed many days in discovering widely scattered the briefest particular allusions to the object of my search. Per-

haps my reward came later, as since my failure (recalled to me aptly by the present chief archivist Signor Lisini) no fewer than forty fresh and unpublished documents referring to Sir John have been sought for and found there, and will add to the knowledge accumulated in the volume now in preparation.

Also I hear that Mr. Bliss has been successful in tracing, for the use of our Record Office (?), many letters in the Vatican Library, which will help to give interest to Prof. Marcotti's 'Life of Hawkwood.'

I believe Italian MSS. are silent on the reputed daughter of Sir John, called "Antiochar," from whom the descendants of Sir W. Coggeshall, of Essex, deduce their origin. At any rate, his children, a son and three daughters by his second wife (a Visconti), do not comprise a child of the name or one who married an English husband.

It may be interesting to mention that in 1884 I stumbled on the owner of a curious gilt-bronze badge representing a unicorn, which was considered by him to be a relic of Hawkwood's English freelancers, having been dug up in a field near Ponte San Giovanni, four miles from Perugia, where they fought bravely. Its workmanship is thought by experts to be of the fifteenth rather than of the fourteenth century, but I cling to the conviction that it was once worn by an English man-at-arms who fell in Hawkwood's siege, although how the unicorn, which crossed the Scottish border only in 1603 (*temp.* James I.), and was never an English national emblem, became Hawkwood's badge I can't explain, except that it was possibly in English use long before it became a supporter of the royal arms. Hawkwood's coat of arms on his equestrian memorial in Florence Cathedral bears three scallop shells. This unicorn I conveyed into the possession of the English branch of Hawkwood's family.

WILLIAM MERCER.

## THE RECENT PROSECUTIONS.

A PUBLISHER writes:—

"I was at Bow Street the other day and heard the incriminated passages from one of the books that was proceeded against read out by the defendants' counsel, and in common with other persons present I failed to recognize an obscene word or allusion from beginning to end, and yet Mr. Vaughan found no difficulty in at once pronouncing the work to be demoralizing. After this intimation the defence before the magistrate was abandoned, and no more extracts were read. The books proceeded against are understood to have been extensively expurgated before their recent reissue, and certainly far stronger passages than those cited are to be found in scores of English novels of the day.

"The newspaper reports failed to make it clear that the summons against the publisher of the 'Heptameron' was temporarily abandoned solely because the marked copy of the work required to prove a legal sale was not forthcoming when the case was called on, so that we may still expect to find this world-famous book in the Vigilance Society's 'Index' before long. Under these circumstances, permit me to ask whether this power of indiscriminately proceeding against publishers not merely of translations of modern French novels, but of works that have arrived at the dignity of classics, should not be restricted to the Government; or if still left in the hands of an irresponsible society, should not the latter be obliged to obtain the fiat of the Attorney-General before setting the criminal law in motion to the worry and expense of a publisher and the destruction of his business, even if he be found 'Not guilty'?

"The absurdity of present arrangements may be gathered from the facts given in the following paragraph, which I clip from the *St. James's Gazette*:—

"'Naughty, wicked London! stern and virtuous Bristol! We are informed by a correspondent, writing to us about the New Censorship of Literature exercised by the National Vigilance Society, that a bookseller at Bristol has been fined 25l. for selling a copy of Boccaccio's 'Decameron,' the very work which was decided by Alderman Phillips at the Guildhall (London) not to be an 'obscene libel.' It appears, therefore, that publications which may pass muster in cynical tolerant London shock the moral sense of earnest puritan Bristol. What is wrong in one place is right in another: that is one

of the puzzles in moral philosophy which Pascal expounded in his own inimitable way when he said that a river or a range of mountains is often the boundary of a vice or virtue."

#### THE SHEFFIELD CONFERENCE OF THE TEACHERS' GUILD.

THE second general conference of the Teachers' Guild was held in the Montgomery Hall, Sheffield, on Tuesday and Wednesday of last week. This conference marks a new departure in the history of an important and rapidly increasing body of teachers, which now numbers over 3,500 members. Of these only one-half are members of the Central Guild, the remaining half belonging to local branches, and the principal motive of the conference was to consider the changes in the constitution of the Guild needed to bring the branches into closer relation with the centre, and to give to the branch members a fuller representation on the Council. Sheffield was fitly chosen as the place of meeting, being one of the oldest branches, and next to Manchester and Glasgow the most numerous and important. Thanks to the generous hospitality of the branch president, Sir Henry Stephenson, and the able management of the local secretaries, Miss Denton and Mr. Yoxall, and of Mr. Findlay, head master of the Wesley College, the meeting was both socially enjoyable and professionally edifying. The average attendance was between three and four hundred, but it would have been double that number had not the Board schools and many of the higher schools been in session. The girls' high schools were largely represented, and Mr. Wild, the lately elected president of the National Union of Teachers (we must learn to drop "Elementary" from the title), expressed the sympathy of primary teachers and their desire to co-operate with the Guild. Dr. Percival, who presided on the first day, gave an able retrospect of the growth and spread of education during the last forty years, and paid a fitting tribute to the memory of Dr. Kennedy, "one of the foremost advocates of the higher education of women, the most successful teacher of his time, one of those men whom all the world were bound to honour, and in honouring whom they came to honour the profession to which they belonged." On the second day Sir George Young, the treasurer of the Guild, presided, and in his opening address stated that the Charity Commission in their work of supervising and revising educational trusts and framing schemes for endowed schools had felt the lack of any educational council whom they could consult on professional points, and expressed a hope that the present conference would help to clear up such knotty points as the place of Latin in girls' schools and the age at which specialization should begin.

Into the questions of domestic policy which formed the staple of discussion we do not propose to enter, and can only touch briefly on a subject which at the conference was rather aired than thrashed out, but to which the Guild is pledged to devote its immediate attention—the registration of teachers. It must be mentioned that previous to the conference meetings had been held, both by the Central Guild and each of its branches, to discuss the organization of secondary education, and the general opinion of teachers is fairly expressed by the resolution of the Central Guild: "It is desirable that an educational council should be called into existence, into whose hands the organization, oversight, and direction of the secondary education of the country should be placed; and in any such council teachers should be adequately represented." What the conference did was to affirm further that the first work of this council should be to form a register of teachers. The previous attempts at registration as embodied by the Lyon Playfair and Lubbock Bills were pronounced unsatisfactory in two points—the exclusion of elementary teachers and the making registration voluntary. The extreme left would

have gone further, and excluded, after a certain term of grace, all but trained teachers; but the discussion revealed the difficulty of defining "training," and it was pointed out that there is at present in England absolutely no provision for the training of secondary male teachers. A letter was read from Mr. A. H. D. Acland offering to introduce a new Bill for the registration of teachers drafted on the lines laid down by the Teachers' Guild, and his offer was gratefully accepted.

In conclusion we may note an interesting debate on 'A Teachers' Tripos,' introduced by Prof. Laurie, of Edinburgh, who sketched the course laid down by the Edinburgh University for a teacher's diploma, and suggested how that course might be adopted with modifications by Oxford and Cambridge. The sense of the meeting was opposed to a "tripos" in the strict sense of the word, but in favour of the recognition by the universities both of the theory and practice of teaching. Mr. Glazebrook, head master of the Manchester High School, following in the wake of Mr. Wellton and Mr. Wickham at the Head Masters' Conference, denounced the present system of scholarships as a prostitution of eleemosynary funds to subsidize the sons of the upper middle classes.

#### RIVAL AUTHORS.

I BEG you will grant me space in your columns to call attention to the fact that Messrs. Blackwood are bringing out a volume under almost the same title as I had given to a book of my own.

Their book is by Mr. Werner, who was never in any way connected with the Emin Pasha Relief Expedition, and has never seen Mr. Stanley. He was only at Yambuya camp for a few days, and can know nothing of the true course of events. Hence it is very misleading for him to assume the title 'With Stanley's Rear Guard,' and to issue a volume just at the time of the appearance of my authentic account of events, which I have called 'Stanley's Rear Column.'

I think it right to call the attention of the public to this fact that they may be aware that there is a book with a similar title just about to be published which is *not* written by any one connected with Stanley's rear guard.

J. ROSE TROUP,  
Late Transport Officer Stanley's Emin Relief Expedition, senior surviving Officer of the Rear Guard.

#### Literary Gossip.

THE lines (In Memoriam) prefixed by Lord Tennyson to the life of the late Dr. W. G. Ward by his son, which Messrs. Macmillan will issue in a day or two, are as follows:—

Farewell, whose living like I shall not find  
—Whose faith and work were bells of full accord—  
My friend, thou most unworldly of mankind,  
Most generous of all Ultramontanes, Ward!  
How subtle at tierce and quart of mind with mind!  
How loyal in the following of thy Lord!

MR. MARION CRAWFORD'S 'With the Immortals' is being translated into French, and M. Renan will contribute a preface. Mr. Crawford is just starting for a visit to the United States.

MARY HOWITT'S autobiography, edited by her younger daughter, Miss Margaret Howitt, will shortly be published by Messrs. Isbister. It will occupy two volumes, and will be illustrated.

PAST and present Paulines will be interested in knowing that the Rev. R. B. Gardiner, of St. Paul's School, has lately discovered among the family papers of Mr. Albert Hartshorne—those connected with

the Rev. John Postlethwayt, chief master from 1697 to 1713—distinct evidence that the great Duke of Marlborough was educated in the ancient school of Colet's foundation. What has long been but a shadowy tradition at St. Paul's is now, therefore, an established fact.

At the anniversary dinner of the Royal Literary Fund, at which Lord Rothschild is to preside, at Willis's Rooms on Wednesday, May 15th, Prof. Blackie and Sir Alfred Lyall will respond to the toast of "The Literature of the United Kingdom," which the Rev. Dr. Adler will propose.

A CURIOUS phase in latter-day publishing is the reprinting of old directories. The first Manchester directory, printed in 1772, was reprinted a few weeks ago, and it is being followed by the second, which appeared in 1773, one hundred only of each being issued. The first Edinburgh directory was published in 1773, and of this Mr. William Brown, of Edinburgh, will have a reprint, limited to 150 copies, ready at the end of this month. Mr. Brown had great difficulty in picking up a copy of the original to print from.

THE Bookseller announced the death of Mr. W. Spurrell, the well-known bookseller and publisher at Carmarthen. Mr. Spurrell was the author of a Welsh grammar, a Welsh-English dictionary, and also an English-Welsh one. He wrote, too, a monograph on Carmarthen. He published Mr. Silvan Evans's elaborate dictionary of the Welsh language, which is, unfortunately, far from finished; and also the late Bishop Thirlwall's Welsh sermons. Mr. Spurrell was distinctly the most erudite bookseller in the Principality.

THE library of the late Mr. J. Eglington Bailey, F.S.A., of Manchester, consisting of about 15,000 volumes, will be dispersed under the hammer in the last week of June. Mr. Bailey was an energetic collector, and many of his books are understood to be rare. The sale will occupy six days.

MR. SPENCER BLACKETT intends to publish a cheap edition of Mrs. Walford's novels, commencing with 'Mr. Smith: a Part of his Life,' to appear early in June. Each volume will contain an etching from a picture engraved on steel in Paris.

MESSRS. SWAN SONNENSCHN & Co. will issue shortly 'The Fatal Phryne,' a new novel written by Mr. F. C. Philips in collaboration with Mr. C. J. Wills, author of 'The Land of the Lion and the Sun' and 'The Pit Town Coronet.' The same publishers have almost ready a new sporting novel by the Earl of Desart, dealing with life on the turf.

THE Clarendon Press is going to bring out Prof. Nettleship's long-expected volume of contributions to Latin lexicography, and also a critical edition of the 'Tristia' with Latin prolegomena by Mr. S. G. Owen, Classical Lecturer of the Owens College, Manchester. Mr. Morfill's 'Russian Grammar' will also appear before long.

THE Rev. Joseph Eddleston is engaged in copying and publishing the parish registers of Gainford, Durham. The volumes will contain the births, deaths, and marriages, and will be issued at intervals by Mr. Elliot Stock.

A COLUMN of Middlesex notes and queries has recently been started in the *West Middlesex Standard*, a new local paper which is published at Ealing. A list of London and Middlesex *Inquisitiones post mortem* is appearing therein week by week.

THE Bishop of Strengnäs, Dr. Adam Theodor Strömberg, who died in his palace on the 2nd inst., was a distinguished Swedish poet. Born at Strengnäs on the 5th of June, 1820, he gained the gold medal of the Swedish Academy in 1852 by his first volume of poems, published his 'Holofozin' in 1857, and his 'Balder's Feast' a few years later, before turning his attention entirely to his clerical profession. He was made Bishop of Strengnäs in 1881. He was also, as is possible for a prelate in Sweden, an active politician, and from 1876 to 1878 was leader of the House in the Riksdag.

SOME fears have been expressed lest the publication of Washington's writings, begun by Messrs. Putnam, should be impeded by the change of administration which led to the resignation by the editor, Mr. Worthington Ford, of his office in the State Department. We learn, however, that Secretary Blaine has afforded the editor all the advantages for exploring the State archives which he enjoyed under Secretary Bayard. The second volume is in the press, and the remaining twelve will appear with but brief intervals.

CONTINENTAL papers report a regular literary treasure trove from Bologna. In a bundle of papers lying loosely tied together in the Biblioteca Comunale there were found, among various historical and poetical manuscripts, treatises by the famous physicist Galvani and by the eminent physician Morgagni, besides several older Italian plays, and an account of the great trial, in the sixteenth century, of four Bolognese students for heresy. There is said to be in consequence great rejoicing in the learned circles of Bologna.

By the permission of the Queen of Roumania *Life* will publish 'Thoughts of a Queen,' being daily entries made by her Majesty in her album. The series will subsequently appear in book form.

THE Leibnitz correspondence, described by the librarian, Dr. E. Bodemann, of Hanover, will shortly be issued under the title of 'Der Briefwechsel des Gottfried Wilhelm Leibnitz in der königl. öffentlichen Bibliothek zu Hannover.'

THE chief Parliamentary Papers of the week are Commercial, No. 13, 1889, Suez Canal, Returns of Shipping and Tonnage (1d.); Army, Annual Accounts of the Ordnance Factories for the Year 1887-8 (2s. 7d.); New Zealand, Report by the Registrar General of the Statistics of the Colony for 1887 (9d.); Ordnance Survey, Report (3s. 8d.); List of School Boards and School Attendance Committees in England and Wales (11d.); Second Report from the Committee of Public Accounts (8d.); and Consular Reports—United States, Trade of Boston, Mass. (1d.); France, Trade of the Consular District of Bordeaux (2d.); Brazil, Finances, Commerce, and Agriculture of the Empire of Brazil (4d.); France, Trade of Brest (1d.); Trade of Dunkirk (1d.); Trade of Marseilles and District (1d.); Italy, Trade

of Genoa (2d.); China, Trade of Kiukiang (1d.).

## SCIENCE

*A Flora of Herefordshire.* Edited by W. H. Purchas and Augustin Ley. (Hereford, Jackman & Carver.)

LOCAL field clubs in general seem to exist for the purpose of affording an occasional "happy day" for their members. A little science of a mild and vague description is thrown in to save appearances, but of most of these clubs it might, we fear, be justly said that science would certainly not be the loser were their existence to cease to-morrow. Of course there are exceptions, and prominent among them is the Woolhope Club. Thanks to that institution, and particularly to the late Dr. Bull, the natural history of Herefordshire has been carefully studied, and many additions made to our knowledge, especially among the fungi.

The present volume in large measure owes its existence to the same club, and it confers honour alike on the institution and on its compilers. Herefordshire from its position is necessarily a border county in more senses than one. Intermediate in position, it combines the characteristics of a Midland with those of a Welsh county. Malvern in the east and the Black Mountain in the south-west assume something like sub-alpine proportions. In the former district upheaval has been the principal factor in determining the configuration of the land, while erosion and denudation on a vast scale must have taken place in the latter. Upheaval of the Silurian rocks through the old red sandstone followed by denudation supplies the explanation of the characteristics of the Woolhope region. Add to these river-valleys, meadows, woods, and cultivated fields, and the framework supporting the Herefordshire flora may be understood. The relatively mild, not unduly moist climate and the geographical position combine with the other factors in the development of what we may call a fair average county flora—one full of interest to the enthusiastic student, yet not of first-class importance. *Epipogon aphyllum* is probably the most extraordinary as it is the rarest plant in the county. Some of the *rarissima*, like *Asarum europæum*, are probably of adventitious origin. So much uncertainty, however, attaches to the so-called "aliens" and "denizens" that compilers of works of this character should hold it a point of honour to give their reasons for bestowing these titles on certain plants. Some light may possibly be thrown on the subject by noting which plants fail to reproduce themselves by seed. Thus the common horseradish and the little *Adoxa* rarely, if ever, produce seed; the crow garlic, *Allium vineale*, is seldom found with flowers. In these instances the plant has other means of perpetuating itself than by seed, and owes its preservation to those attributes.

This naturally leads to the consideration of the life-history of the plants. There are some ill-informed persons who think that systematic botany, and that of England in particular, is exhausted; while others, still more ignorant of the facts of the case, look on systematic botany as so much tweedledee mixed with

so much tweedledum. The remoteness of these views from the truth may be estimated when it is recollected that of not a single British wild plant is the entire life-history known or the minute anatomy scrutinized. The editors of the present volume have added some useful biological notes, as, for instance, that relating to *Viola canina*, but they only serve to show how vast is the field awaiting the labours of the field naturalist. We would not undervalue the study of the so-called "critical" plants, but we would push observation further, and not confine it to the mere detection of recondite differences, but extend it to the correlative changes in structure, to the variations in the life curriculum of the plants, and to the general significance of the facts so brought to light. Here is endless work for the local naturalist. When the next county flora comes before us may we have the good fortune to see it taken up, in part at least, on these lines!

The introduction on the botanical districts and their geology is very concisely, but most clearly written; the geological portion is from the pen of the late Rev. W. S. Symonds. In addition to the flowering plants lists are given of the mosses and of the fungi, but not of the liver-worts or lichens.

The indexes are full and well constructed; with one of them, indeed, an attempt is made to indicate the "type of distribution" of each plant, English, Germanic, and so forth, by the insertion of an appropriate capital letter—a plan which undoubtedly saves time and space. Unfortunately, so far as we can find, there is no statistical enumeration of the plants belonging to each type, so that the reader will not readily be able to compare these statistical details with those given in other county floras.

Some of the sheets (*vide* pp. xi, xii) have been imperfectly revised, but the work as a whole is so well done that it would be ungracious to carp at errors of minor consequence, or do more than regret certain obvious omissions.

*Examples in Physics.* By D. E. Jones, B.Sc. (Macmillan & Co.)—*Examples and Examination Papers in Elementary Physics.* By W. Gallatly, M.A. (Cambridge, Deighton, Bell & Co.)—*Numerical Examples in Practical Mechanics and Machine Design.* By R. G. Blaine, M.E. (Cassell & Co.)—*Questions and Examples in Elementary Experimental Physics.* By B. Loewy, F.R.A.S. (Macmillan & Co.)—In the first of these books Mr. Jones, Lecturer in Physics at Aberystwith College, gives a clear exposition of physical units, some hints on approximate calculations, and an excellent collection of examples on all branches of physics. Many of them exhibit an intelligent acquaintance with modern departments of applied electricity. Brief explanations are given when necessary, and some useful tables are introduced. The C.G.S. system is employed in most of the calculations.—Mr. Gallatly's compilation contains numerous samples of London, Cambridge, Edinburgh, Glasgow, and South Kensington science papers, preceded by a number of easy examples classified according to subjects, with the formulæ to be used in working them. Chemistry is included as well as physics; but the most prominent subjects are mechanics and hydrostatics.—Mr. Blaine's work consists in the main of exercises which have been set during the last few years to engineering students at the Finsbury Technical College, and they appear to have been framed with a view to practical utility. A somewhat unusual feature is a table

of fifth roots of numbers from 1 to 1,000, intended to be used in calculations relating to the moments of inertia of fly-wheels.—Mr. Loewy's book is rather more elementary than the others. It contains a very varied collection of questions on theory, and deals but little with numerical calculation. The subjects included are sound, heat, light, electricity, and magnetism.

*A Dictionary of Photography.* By E. J. Wall. (Hazell, Watson & Viney.)—The title of Mr. Wall's little volume is a mistake. It should be called a "Handbook" rather than a "Dictionary" of photography. A dictionary should be an exhaustive book of reference, which this certainly is not. It is difficult to say for whom this volume is suited. It is too technical for the ordinary amateur—too superficial for the advanced practitioner, whether amateur or professional. It contains, however, much useful information well arranged, the articles on "Focus" and "Lens" being perhaps the best. We would suggest, however, that in any further edition, where an article extends over several pages, the title should be printed at the top of each page, as is always the case in a dictionary. To our surprise we find no mention of ortho- or isochromatic photography. True, under "Colour, effect of in photography," we find "See appendix, Isochromatic Photography"; but there is no appendix beyond a few pages of formulæ, and consequently nothing on this subject. The fact is that these articles have been reprinted from a periodical without proper revision, and much must be added and taken away if the book is to be of any permanent value.

#### ANTHROPOLOGICAL NOTES.

THE report of the Corresponding Societies Committee contained in the annual volume just issued to the members of the British Association supplies a list of the contributions to anthropology made during the year 1887-8 by local societies and field clubs. The list is shorter than that of the previous year, containing twenty-seven entries only, instead of thirty-four; but that is possibly due to more strict selection, only the more important papers being now noticed. The Croydon Microscopical and Natural History Club published a paper, by Mr. E. Lovett, on the gun-flint manufactory with reference to its connexion with the stone age; the Essex Field Club, papers by Mr. Worthington G. Smith, on primeval man in the valley of the Lea, and on a prehistoric stone pestle from Epping Forest; by the Rev. W. F. Evans, on Roman and Romano-British remains at Felstead; by Messrs. T. V. Holmes and W. Cole, on the deneshole explorations at Hangman's Wood, Grays; and by Mr. J. C. Shenstone, on salting mounds. The Marlborough College Natural History Society continued its reports on the weights and measures of the boys. Mr. A. J. King contributed to the Bath Natural History and Antiquarian Field Club a paper on the destruction of the two churches of St. Mary in Bath; Mr. R. N. Worth, to the Royal Geological Society of Cornwall, one on the discovery of human remains in a Devonshire bone-cave; Mr. F. T. Mott, to the Leicester Literary and Philosophical Society, one on the hairless condition of the human skin; and Mr. T. J. George, to the Northamptonshire Natural History Society and Field Club, notes on prehistoric man in that county. The Yorkshire Geological and Polytechnic Society published papers on flint-flake implements found in the Isle of Man, by Mr. J. E. Bedford; on bronze implements in the East Riding of Yorkshire, by Mr. T. Boynton, and in the West Riding, by Mr. J. Holmes; and on the ancient flint-users of Yorkshire, by Mr. J. W. Davis. In Scotland the Dumfriesshire and Galloway Natural History and Antiquarian Society published a paper, by Mr. F. R. Coles, on recent cup and ring mark discoveries in Kirkcudbrightshire, and one by Mr. J. Wilson, on a cinerary urn found at Greystone, Dum-

fries. In Ireland the Belfast Natural History and Philosophical Society published papers by Mr. S. F. Milligan, on recent archaeological explorations in County Sligo, and by Mr. W. H. Patterson, on some later views respecting the Irish round towers; and the Belfast Naturalists' Field Club papers, by Canon Grainger, on an ancient Irish lake dwelling, and, by Mr. W. J. Knowles and Mr. W. Swanston respectively, on the worked flints from the raised beach at Larne and elsewhere in the north of Ireland. It must be added that five of the twenty-seven selected papers relate to subjects outside the districts in which the societies work, so that information as to China, the Dyaks of Sarawak, the Lower Congo, Ohio, and Ecuador has been given to societies at Belfast, Manchester, Edinburgh, and Bristol, and if it possesses any originality or value will have to be exhumed from the reports of their transactions.

#### ASTRONOMICAL NOTES.

THE *Rapport Annuel* of the Paris Observatory for 1888 has been published, but does not contain anything very special. "Tous les travaux en cours d'exécution à l'Observatoire," we are told, "ont suivi leur marche régulière en 1888, autant du moins que l'a permis l'état du ciel, si remarquablement défavorable pendant cette année." An important addition has been made to the instrumental equipment in the apparatus adapted to the equatorial *coudé* for the purpose of putting in execution M. Loewy's ingenious contrivance for the direct determination of astronomical refraction and aberration, the results of which will be looked forward to with great interest. Considerable progress has been made with the preparations for the share to be taken in the great photographic chart of the stellar heavens, the instruments to be employed in which will shortly be ready for use. Observations have been made for a new determination of the latitude of the observatory, which acquires additional interest from the variability of latitudes of places at different seasons of the year, which has recently been noticed in parts of Germany, and is supposed to be due to a slight movement of rotation of the earth's axis about its mean position. The ordinary magnetical and meteorological observations have, like the astronomical, been carried on with accustomed regularity. The volume of observations for 1888 is ready for publication; and that for 1884 will be put in hand at once. A statue of Le Verrier has been erected in the courtyard facing the north front of the observatory; that of Arago has been completed, and will be exhibited at the Exposition Universelle until a permanent place has been prepared for it near the observatory. Admiral Mouchez hoping that his selection of one in the *carrefour* formed by the junction of the Boulevard Arago and the Place and the Rue St. Jacques will be sanctioned, which he remarks will have the further advantage of preserving the observatory from the erection of high buildings at a small distance from it, and in the direction of the meridian. "La place St. Jacques, qui ne rappelle qu'un lugubre souvenir, disparaîtrait, et serait remplacée par la place Arago."

Prof. C. H. F. Peters, of the Litchfield Observatory of Hamilton College, Clinton, N.Y., communicates to No. 2892 of the *Astronomische Nachrichten* another series of observations of variable stars, several of which have been lately discovered to be such, their changes of brightness being certain though small. Of the new variables, he finds the period of RR Libræ to be about 277 days, and that of Z Scorpii about 362 days. The latter is now probably nearly at its maximum brightness, which does not exceed the ninth magnitude. Prof. Peters remarks that some of his earlier discoveries of this kind have been erroneously classed as "suspected" variables, though his observations showed that there was no doubt about the fact of their variability.

Prof. Krüger publishes in *Astronomische*

*Nachrichten*, No. 2893, the elements of the orbit of the comet discovered by Mr. Barnard on the 31st of March, deduced from observations extending up to April 22nd. He finds that the perihelion passage will take place about the 13th of June, at the distance from the sun of 2.25 in terms of the earth's mean distance. Observing it at Bordeaux on the 20th ult., M. Rayet describes it as "très faible, ronde, avec un noyau de 14<sup>e</sup> grandeur."

In the last paragraph of our "Notes" on the 27th ult., for " $\gamma$  Herculis" read " $\pi$  Herculis."

#### SOCIETIES.

ROYAL.—May 2.—The President in the chair.—The list of candidates recommended for election into the Society was read.—Prof. Auwers, Foreign Member, was admitted into the Society.—The following papers were read: "Note on the Effect produced by Conductors in the Neighbourhood of a Wire on the Rate of Propagation of Electrical Disturbances along it, with a Determination of this Rate," by Prof. J. J. Thomson; "Researches in the Chemistry of Selenic Acid and other Selenium Compounds," by Sir C. A. Cameron and Mr. J. Macallan; "On the Wave-length of the Chief Fluting seen in the Spectrum of Manganese," by Prof. N. Lockyer; "The Accurate Determination of Carbolic Acid and Moisture in Air," by Messrs. J. S. Haldane and M. S. Pembrey; and "On the Spectrum, Visible and Photographic, of the Great Nebula in Orion," by Dr. Huggins and Mrs. Huggins.

ARCHÆOLOGICAL INSTITUTE.—May 2.—Rev. F. Spurrell in the chair.—Mr. J. L. André read a paper "On Ritualistic Ecclesiology in North-East Norfolk." Touching first upon the examples of combined monastic and parochial churches as shown at Weybourne, he commented on and explained the great width of the nave in some of the smaller aisleless churches. The singular feature of a chapel raised one story above the floor of the collegiate church of Ingham, the relic chamber at the east end of Tunstead Church, and the remarkable arrangement at Rollesby for the support of a *chasse* under which a diseased person might sit in order for his healing were then spoken of. Passing on to the consideration of the enrichment of western doorways, and parvises over porches, he treated of stoups, altars, piscinas, low side windows, and sculptured fonts and their canopies successively. At Barningham Northwood a "wheel of fortune" marked in the floor in brick and stone, five feet in diameter, and popularly known as the memorial of a coachman, was described. The Norfolk rood-screens and their magnificent and varied decorations formed a large item in Mr. André's paper, and a careful analysis of the different arrangements of the saints, prophets, and other holy persons upon these ornate barriers brought seeming chaos into order. Further remarks were added upon bell solars, rood-loft stairs, consecration crosses, stone seats, painted glass, alms boxes, and charnel chapels.—Rev. G. I. Chester exhibited a collection of early Greek scarabæoid gems. Mr. Chester announced that he had discovered at Tel-el-Amarna a papyrus of a portion of the twenty-third and twenty-fourth books of Homer, believed to be of the first century.—Mr. A. Oliver exhibited earthenware and glass bottles, and other vessels of pewter and bronze.

LINNEAN.—May 2.—Mr. C. B. Clarke in the chair.—Messrs. H. B. Hewetson, M. B. Slater, and T. W. Shore were admitted Fellows, and Messrs. C. Hedley, T. W. Girdlestone, and E. E. Prince were elected. Prof. W. Pfeffer, of the University of Tübingen, was elected a Foreign Member.—With reference to a recent exhibition, by Mr. D. Morris, of leaves of different species or varieties of plants included under *Erythroxylon coca*, Lamarck, Mr. T. Christy made some remarks on the leaves of a variety from Japan. These he described as brittle and thin, with hardly any trace of cocaine, though yielding 8 per cent. of crystallizable substance. The thicker leaves of the Peruvian plant yielded more cocaine, though at first rejected on account of their more glutinous nature.—Mr. J. Carruthers read a short paper on the cystocarps, hitherto undescribed, of a well-known seaweed, *Rhodomenia palmata*, upon which remarks were made by Mr. G. Murray and Mr. A. W. Bennett.—The second part of a monograph of the Telephoræ was communicated by Mr. G. Masseé.—Mr. Mitten contributed a paper on all the known species of Musci and Hepaticæ recorded from Japan.—A discussion followed on the character of the Japanese flora, in which Mr. J. G. Baker, Dr. Braithwaite, and Mr. G. Murray took part.

ENTOMOLOGICAL.—May 1.—Mr. F. Du Cane-Godman, V.P., in the chair.—Mr. W. F. H. Bland-

ford and Mr. J. W. Downing were elected Fellows. —Mr. W. L. Distant announced the death of Dr. Signoret, of Paris, one of the Honorary Fellows of the Society. —Dr. Sharp exhibited male and female specimens of *Rhomborhina japonica*, in which the thorax was abnormal; also a specimen of *Batocera roylei*, which he had kept in a relaxed condition in order to be able to demonstrate the power of stridulation possessed by this species. —Dr. N. Manders exhibited a small collection of Coleoptera, including several remarkable and very interesting species, recently made by him in the Shan States, Upper Burma. —Mr. C. O. Waterhouse exhibited for Mr. Frohawk a series of wings of British butterflies, prepared in accordance with a process (described by Mr. Waterhouse in the *Proc. Ent. Soc.*, 1887, p. xxiii) by which they were denuded of their scales so as to expose the neurulation. —Dr. P. B. Mason exhibited cocoons of a species of spider, *Theridion pallens*, Black, from Cannock Chase, distinguished by the presence of large blunt processes on their surface. —Mr. H. Goss exhibited for Mr. N. F. Dobrée a number of scales of Coccidæ, picked off trees of *Acacia melanoxylon* and *Grevillea robusta* growing in the Market Square, Natal. These scales had been referred to Mr. J. W. Douglas, who expressed an opinion that they belonged to the family Brachyseelidæ, and probably to the genus *Brachyseelis*, Schrader. He said that most of the species lived on Eucalyptus. —Capt. H. J. Elwes exhibited a long and varied series of specimens of *Terias hecabe*. He remarked that all the specimens which had strongly defined markings were taken in the cold and dry season, and that those which were without, or almost without, markings were taken in the hot and wet season; further, that he believed that many specimens which had been described as distinct were merely seasonal forms of this variable species. —Mr. W. L. Distant, Prof. Meldola, Mr. H. T. Stainton, and Mr. G. Lewis took part in the discussion which ensued. —Mr. H. Burns exhibited and made remarks on a number of nests of living ants of the following species, viz., *Formica fusca*, *Lasius alienus*, *L. flavus*, *L. niger*, *Myrmica ruginodis*, *M. scabrinodis*, &c. One of the nests contained a queen of *L. flavus* which had been in the exhibitor's possession since September, 1882. —Mr. G. C. Bignell communicated a paper entitled 'Description of a New Species of British Ichneumonidæ.' —Mr. A. G. Butler communicated a paper entitled 'A Few Words in reply to Mr. Elwes's Statements respecting the Incorporation of the Zeller Collection with the General Collection of Lepidoptera in the Natural History Museum.' —Capt. Elwes, Mr. Stainton, Mr. Godman, and others took part in the discussion which ensued.

**CHEMICAL.**—May 2.—Dr. W. J. Russell, President, in the chair. —Messrs. G. C. McMurry and H. H. Robins were formally admitted Fellows of the Society. —The following papers were read: 'Thio-phosphoryl Fluoride,' by Messrs. T. E. Thorpe and J. W. Rodger; 'On the Boiling-Point of Sodium and Potassium,' by Mr. E. P. Perman; 'Note on the Heat of Neutralization of Sulphuric Acid,' by Mr. S. U. Pickering; ' $\alpha$ - $\omega$ -Diacetyl-pentane, and  $\alpha$ - $\omega$ -Dibenzoyl-pentane,' by Drs. F. S. Kipping and W. H. Perkin, jun.; and 'Acetopropyl- and Acetobutyl-alcohol,' by Drs. H. G. Colman and W. H. Perkin, jun.

**PHILOLOGICAL.**—May 3.—Rev. Dr. R. Morris, President, in the chair. —Mr. A. J. Ellis read his final report on dialectal work, announcing the practical completion at press of part v. of his 'Early English Pronunciation,' containing 'The Existing Phonology of English Dialects compared with that of West Saxon,' on which he had been engaged for nearly twenty years. It consists of 835 pages of text, with about 100 of preliminary matter, and contains information from 1,145 places contributed by 811 informants. Of the main comparative specimen 104 translations into local speech, of the shorter one 116 are given, and there are 112 classified word-lists directly comparing existing dialectal with ancient West Saxon pronunciation. Other important specimens, written from dictation of natives, are also occasionally given. The whole English-speaking part of Britain is distributed into six divisions (Southern, Western, Eastern, Midland, Northern, and Lowland Scotch), containing forty-two districts, each carefully described and illustrated. Maps are given showing the districts, with complete lists of all the places examined and of the informants, together with a careful alphabetical account of the notation employed, which involves no new types. The volume will be ready for delivery to members of the Philological, Early English Text, and Chaucer societies in the course of the summer. A special abridgment, with fewer and shorter examples in Glossic, has been prepared for the English Dialect Society, under the title of 'English Dialects: their Sounds and Homes,' and will be published next year. If health and strength permit there will be a brief part vi., concluding the work, and

containing a summary, with remarks on the observations of other scholars, and an index.

**INSTITUTION OF CIVIL ENGINEERS.**—May 7.—Sir G. B. Bruce, President, in the chair. —It was announced that nine Associates had been transferred to the class of Members, and that eleven candidates had been admitted as Students. —The monthly ballot resulted in the election of eight Members and twenty-one Associate Members. —The paper read was 'On the Treatment of Steel by Hydraulic Pressure, and the Plant employed for the Purpose,' by Mr. W. H. Greenwood.

**ROYAL INSTITUTION.**—May 6.—Sir J. C. Browne, V.P., in the chair. —The following Vice-Presidents for the ensuing year were announced: Sir F. Abel, Sir J. C. Browne, W. Crookes, Col. J. A. Grant, W. Huggins, Dr. J. Rae, H. Pollock, and Sir F. Bramwell. —Major-General E. Maitland, Col. G. E. Gouraud, Col. W. B. Thomson, Messrs. W. L. A. B. Burdett-Coutts, J. J. Fellows, H. P. Glibey, H. A. Hunt, T. S. Kennedy, A. Lucas, F. Schwann, C. W. Vincent, R. W. Wallace, and E. Watney were elected Members. —Dr. J. Tyndall was elected Honorary Professor of Natural Philosophy, and Lord Rayleigh Professor of Natural Philosophy.

**SOCIETY OF ENGINEERS.**—May 6.—Mr. J. R. Baillie, President, in the chair. —A paper was read by Mr. P. F. Nursey 'On Recent Developments in High Explosives.'

**SOCIETY OF BIBLICAL ARCHÆOLOGY.**—May 7.—Mr. P. Le Page Renouf, President, in the chair. —A paper was read by Rev. A. Löwy, entitled 'Jehovistic and Elohistie Proper Names.'

**SHORTHAND.**—May 1.—Mr. J. G. Petrie, President, in the chair. —The following new Members were elected: Fellows, Mr. E. S. Walters and Mr. A. B. Copley; Associates, Mr. H. W. Innes, Miss Guerra da Fontoura, and Miss D. Guerra da Fontoura. —Mr. T. S. Malone read a paper 'On Script Phonography,' a system which has lately been the subject of numerous critical pamphlets issued by Mr. Isaac Pitman. Mr. Malone, in reply to these criticisms, urged that they were not founded on an adequate acquaintance with the system, nor could they be allowed any weight against the practical results obtained by pupils. He exhibited the system in detail. It is on the sloping or script principle with connected vowels, and has the merit of being easily and quickly acquired. Its merits over the old geometric plan were alluded to. Examples were given of the power gained by shading circles, and by indicating 'l' and 'r' by "position"; the objections of the critics to these expedients being declared to be merely theoretical. —In a discussion which followed, the accurate transcription of notes by students was the subject of remark by Mr. Pocknell, who had tested "Script Phonography" pupils.

#### MEETINGS FOR THE ENSUING WEEK.

- MON. Aristotelian, 8.—'Indian Philosophy,' Sir N. Mukharji.
- Surveyors' Institution, 8.
- Society of Arts, 8.—'Heat Engines other than Steam,' Lecture by Mr. B. G. Harris (Cantor Lecture).
- TUE. Geographical, 8.—'The Congo and the Ngala and Aruwimi Tributaries,' Mr. J. H. Werner; Discussion on the Letter of Mr. H. H. Stanley read at the Evening Meeting on April 8.
- TRIN. Horticultural.—Fruit and Floral Committee, 11; Scientific Committee, 1; Lecture, 3.
- Royal Institution, 8.—'Italian Renaissance Painters,' Dr. J. P. Richter.
- Civil Engineers, 8.—Further Discussion on Mr. Greenwood's Paper on 'Treatment of Steel by Hydraulic Pressure, and the Plant employed for the Purpose.'
- Society of Arts, 8.—'Venetian Glass,' Dr. Salviati.
- Anthropological Institute, 8.—'Osteology of the Veddas of Ceylon,' Mr. A. Thomson; 'Notes on the Yoruba Country,' Mrs. R. B. Batty; 'Salutations,' Mr. H. L. Roth.
- WED. Meteorological, 7.—Experiments made to investigate the Connection between the Pressure and Velocity of the Wind; Mr. W. H. Dines; 'Improved Method of preparing Ozone Paper, and other Forms of the Test, with Starch and Potassium Iodide,' Dr. C. H. Blackley; 'Climate of Akassa, Niger Territory,' Mr. F. Russell.
- Society of Arts, 8.—'The Use of Spirit as an Agent in Prime Movers,' Mr. A. F. Yarrow.
- British Archaeological Association, 8.—'Phases of Early Christianity and the Battle of Brunneburgh,' Mr. T. Morgan; 'Earl Godwin and his Sons,' Rev. S. Surtees.
- THURS. Royal Institution, 8.—'Chemical Affinity,' Prof. Dewar.
- ROYAL 43.
- Electrical Engineers, 8.
- Chemical, 8.—'On Frangulin,' Messrs. T. E. Thorpe and H. H. Robinson.
- Antiquaries, 8.—'Seal of the Town Lands of Wanting, and other Antiquities,' Mr. W. Money; 'Medieval Sword from Foulsham Church, Norfolk,' Mr. S. Lucas; 'Statute Merchant Seal for Carlisle,' Chancellor Ferguson; 'Column of Phocas in the Roman Forum,' Mr. F. M. Nichols.
- Historical, 8.—'The Management of Manorial Estates in the Thirteenth Century, with special reference to the unpublished Treatises of Walter de Henley and Robert Grosseteste, and to a MS. entitled Senescallia, being the Basis of Fleta's Chapters on the Duties of Manorial Officers,' Rev. W. Cunningham and Miss E. Lemond.
- FRI. United Service Institution, 8.—'The Training of the Executive Branch of the Navy,' Capt. G. H. V. Noel.
- Philological, 8.—Anniversary; 'Full Miscellaneous,' Rev. Dr. R. Morris.
- Royal Institution, 9.—'Optical Torque,' Prof. S. P. Thompson.
- SAT. Royal Institution, 3.—'Opera in England,' Mr. J. Bennett.

#### Science Gossip.

NATURAL history is much indebted to those students who, repressing scientific aspirations, are content to act in the subordinate position of collectors and agents for the sale of specimens. Of this useful class of workers no one was more respected in this country than Mr. Robert Damon, of Weymouth, who died suddenly last Saturday at the age of seventy-four. A great lover of nature and a diligent collector, he had travelled in the pursuit of specimens in various parts of Europe, Asia, and Africa. Most of the continental museums of natural history as well as the collections in our own country had been enriched by his aid; and through him the British Museum obtained from time to time some of its choicest specimens. One of the most notable of these acquisitions was the skeleton of "Steller's sea-cow," an extinct sirenian from the pleistocene peat-deposits of Behring's Island. In 1860 Mr. Damon brought out a 'Handbook to the Geology of Weymouth and Portland,' a work of considerable merit, displaying much local knowledge. A supplement, with descriptions of new fossils, was subsequently issued; and in 1884 the work reappeared in a revised and extended form.

A TRANSLATION of Prof. Weismann's 'Essays on Heredity' will form the second volume of the series of "Translations of Foreign Biological Memoirs" which the Clarendon Press are publishing.

THE annual address and review delivered by the President of the Asiatic Society of Bengal on the 6th of February last is an admirable summary of the chief events in the domain of science and Oriental literature so far as India and her contiguous regions are concerned. The President (Lieut.-Col. J. Waterhouse, Assistant Surveyor-General of India) deals fully with this large field of research, and his address, which covers seventy-seven closely printed pages, is subdivided into (1) Oriental Literature, History, and Linguistic Studies; (2) Numismatics; (3) Archaeology and Epigraphy; (4) Geography and Surveys; (5) Geology; (6) Meteorology; (7) Chemistry; (8) Telephony and Electrical Science; (9) Photography; (10) Museums; (11) Other Institutions and Societies; (12) Anthropology and Ethnology; (13) Zoology and Bacteriology; and (14) Botany. For students in any of these multifarious branches of scientific investigation Col. Waterhouse's laborious and able review will prove of use, while it supplies an excellent picture of the achievements and enterprise of the numerous workers therein. We have tested it under several of the heads, and the information is both full and accurate.

#### FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE HUNDRED AND ELEVENTH EXHIBITION IS NOW OPEN, 5, Pall Mall East, from 10 till 6.—Admission, 1s; Catalogue, 1s. ALFRED D. FRIPP, R.W.S., Secretary.

THE NEW GALLERY, REGENT STREET.—THE SECOND ANNUAL SUMMER EXHIBITION NOW OPEN FROM 9 till 7.—Admission, 1s.; Season Tickets, 5s. J. W. BECK, Secretary.

'THE TALE OF TREASURES'—DORÉ'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Doré Gallery, 55, New Bond Street, with 'Christ leaving the Praetorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From 10 to 6 Daily.—Admission, 1s.

#### RECENT PUBLICATIONS.

Oxford. Illustrated by J. Fulleylove, with Notes by T. H. Ward. (The Fine-Art Society.) —This bright, pleasant volume is well printed, but in order, doubtless, to fit them to smaller pages, some of Mr. Fulleylove's drawings have been so much reduced that certain parts of the details are crowded together, and several of them are less clear, crisp, and firm than transcripts should be from the works of a painter whose technique in those respects is remarkable. Nor has redrawing (which seems

to have been inevitable in some instances) improved the examples which we knew as sparkling and spirited water colours. Again, the ink used in printing the plates is rather grey than black. The result is that, taken altogether, the plates, which, like all dealing with architectural subjects, demanded precision of handling and a sharply defining, but not hard touch, have more of the blurred character of lithography than is welcome nowadays, when we are accustomed to processes of reproduction which secure more of the characteristics of etching than of lithography. No one, probably, regrets these shortcomings so much as Mr. Fulleylove himself, whose feeling for what artists call "touch" is as exemplary as it is highly cultivated. The use of processes is extending, as it was sure to do; but too little care is given, as it seems to us, to the adaptation of the process to the peculiarities of the originals. One process supplies all that can be desired for a technique whose idiosyncrasies it reproduces with good fortune, but it will not suit every original. Conversely there are processes which lend themselves to the reproduction of the elements others cannot touch. Our admiration for the delightful spirit of the original drawings, their exactness combined with freedom, and their brightness when they were exhibited by the Fine Art Society knew no qualification. Only Turner, F. MacKenzie, Cuiitt, and William Hunt have, so far as we can remember, approached Mr. Fulleylove as draughtsmen of architecture in its picturesque aspect, and of them only the first—witness his noble view of the 'High Street at Oxford,' which was No. 34 in the Winter Exhibition at the Grosvenor Gallery, and other examples previous to 1812, high among which must be placed those engraved by J. Basire to head the 'Oxford Almanacks,' 1799-1811—has, on the whole, done better than Mr. Fulleylove in his best plates. The least successful of these views are the larger plates of 'High Street,' 'Laud's Porch at St. Mary's,' 'Merton Library,' and the quadrangle of 'Oriol College,' none of which is quite satisfactory, while 'The Entrance to Queen's College' is still less worthy of the subject and the painter. On the other hand, nothing can be better or better suited to its original—a firm, broad, and effective sketch with a brush full of pigment—than 'Tom Tower' on p. ix, 'Exeter College,' p. xi, the heading to p. i, 'Oxford from Headington Hill,' or 'Pembroke College Gateway,' p. x. We wish there were more of these cuts, and would willingly spare some of their more ambitious neighbours. Mr. Ward writes deftly and pleasantly; and he is full of sympathy with his subject. He puts the question which has puzzled many people—how it happens that Oxford, which, unlike Cambridge, contains no single building of absolutely the first architectural rank, and, except Magdalen Tower and the front of Christ Church, nothing even second rate, "should yet impress the mind with so strong, so pervading a sense of architectural beauty." Mr. Ward rather evades than answers his own question by pointing to Mr. Fulleylove's drawings, and thus adopting the attitude of the little boy who, when his schoolmaster put a similar question, bade the pedagogue "Find out." The fact is Oxford, notwithstanding hideous modern additions and manifold incongruities, is beautiful for much the same reason as Edinburgh is, while in detail neither city is first rate from a strictly critical point of view. Mr. Ward is justifiably pained at "the lost opportunity of Oriol College, the monstrous, almost criminal, mistake of King Edward Street"; and he is right in saying of St. Mary's spire that "it was Mr. J. C. Buckler, an 'eminent architect,' who in 1850 had the assurance entirely to alter the proportions of Adam de Brome's spire by introducing a second set of canopies at the base of the pinnacles, which he thereby raised six feet; a

typical example of the manner in which the word *restoration* is interpreted, unless public opinion is kept vigilant and alert." But he surprises us by saying "the cloisters of New College are curiously little known," and by adding of Reynolds's windows in the ante-chapel of the same college that while contemplating them "a sense of mystery steals over one"—perhaps he means the mystery of how "Faith, Hope, and Charity" got where they are.

*Artistic Japan.*—Vol. I. *Illustrations and Essays.* Collected by S. Bing. (Sampson Low & Co.)—This is the first complete volume of a monthly publication of which we have already recommended the opening part to lovers of Japanese design. It comprises a number of notes and essays by Mr. W. Anderson, M. Champier, Mr. E. Hart, M. E. de Goncourt, and others well known in connexion with the subjects. The reproductions of the cuts, coloured and uncoloured, could hardly be better, nor could the selection of subjects. They show the abounding spirit, ample resources of humour, energy, and expression, and also the admirable draughtsmanship of the Oriental artists, who seem to rejoice in their art as no Occidental craftsman thinks of doing. It is a pleasure to sympathize with those who draw with so much intelligence and transcendent skill in imitating nature. There are designs which in their way it would be hard to surpass, and effects are produced with means as wonderful in their limitations as their success. Thus a flight of tom-tits gives to each bird not only its idiosyncrasy, but its movements and expression, and yet the deft strokes of the brush which delineated them so boldly and unerringly are singularly few. Other works are as carefully finished as this one is free and firm, but there is no sign of labour anywhere. A cat and kittens from Tokio pottery abound in Gothic energy and a grim sort of sportiveness it is hard to resist. Some of the essays are first rate, especially the introduction to the volume, that on Japanese architecture by M. V. Champier, and M. de Goncourt's narrative founded on the discovery in Paris of a travelling writing-set made in the middle of the seventeenth century by one of the forty-seven Ronins. We are not among those whose delight in Japanese skill and craftsmanship knows no bounds and who surrender their judgment to its charms, but of what it is, and in that respect incomparable, this publication is an excellent exponent and illustrator.

*The Marvels of Rome: an English Version of the Medieval Guide-Book.* With a Supplement of Illustrative Matter and Notes by F. M. Nichols. (Ellis & Elvey.)—This little book in its Latin form is well known to Roman archaeologists, and occasionally serves to corroborate slightly some of their opinions on the topography of Rome. We say "to corroborate slightly" because its authority is of no value, and it partakes largely of the legendary and marvel-loving spirit of the twelfth century, when it was written. To the readers of Dante and the letters of Petrarch it shows whence many of their strange ideas about the ruins of Rome were derived. To the historian of mediæval Rome it illustrates the utter disregard and want of reverence for the ancient buildings which prevailed in the twelfth century. For instance, in chapter viii., which speaks of theatres, the Colosseum and the theatre of Marcellus, two of the principal ruins in Rome, are totally omitted; while in chapter vii., which gives a list of palaces, that term is applied to many ruins which have no such claim. We only see, by Mr. Nichols's notes, that here and there a suggestion has been made by an archaeologist that a strange story or name may have arisen from some ancient relic which has now been discovered. The latter part of the book, which the author calls "Mirabiliana," is chiefly a series of mediæval legends and stories, which are in some cases ludicrous (see p. 123).

Mr. Nichols says that his translation of the "Mirabilia" is the first English version which has been published. But he contradicts this on p. xv, where he says that two ancient English translations were published with the Latin text in the historical series of the Master of the Rolls by the late Rev. Churchill Babington. The archaeologist, if he is worthy of that title, ought to be able to read the original Latin text of the "Mirabilia"; and as this text has been several times carefully edited, and as commentaries have been written at great length upon it (see vol. ii. of Jordan's work, 'Topographie der Stadt Rom im Alterthum'; 'Mirabilia Romæ,' ed. G. Parthey, Berlin, 1869; Grässe's 'Beiträge zur Litteratur und Sage des Mittelalters,' Dresden, 1850), this translation seems to be rather superfluous. The book, which is elegantly printed and bound, does not appear suitable for general reading.

#### THE GROSVENOR EXHIBITION.

(First Notice.)

THE effects of recent changes in the management of this exhibition are much more obvious now than they were last year. While there is much beautiful and sterling work, there is little sentiment, and it is inadequately replaced by sentimentality of a sort common enough elsewhere, and by no means unknown even in the New Gallery, where it was supposed nothing but good art would find a home. Fine colour for colour's sake has given place in Bond Street to a safer, but less original use of the palette on the one hand, and, on the other, to violations of taste and grace such as Mr. J. R. Reid and his friends have achieved, and which are now obtrusive where hitherto they could be overlooked. The higher flights of imagination are conspicuously absent. It must not be forgotten that, if there is less to enjoy, there is, at present, less to offend; less to startle and puzzle us there certainly is not. The greatest puzzle of all is why some pictures, offensive to good taste, and as dull as they are violent, are shown to the public at all. It is a pity that in most of these crude productions the touch is so heavy and the paint so thick as to exclude any hope for the future of artists so careless of themselves.

It will be convenient to follow the order of the Catalogue, and group our remarks on each artist's contributions. This brings us first to Mr. Pettie's clever, if somewhat superficial likeness of *H. Rider Haggard, Esq.* (No. 3), which is full of character and spirit; but the complexion is excessively bilious, and there is a lack of harmonizing grey and technical refinements in general. Mr. Pettie's *Study of a Head* (23) would be first rate were it not for its rather coarse handling and the glaring yellows of the flesh. *Mrs. Coats* (75), a whole-length, life-size figure in black, would, no doubt, look far better if gaslight mitigated the rank reds and yellows, and so to say, justified the crude and heavy shadows of a face which has been painted with a hand as vigorous as it is unsparing. Pity that so much movement and such *élan* in drapery-painting, such power to seize on the whole of a subject and put it homogeneously on canvas, as these works indicate have not been accompanied by at least a little refinement.

Mr. E. A. Waterlow's *Heavy Load* (5) depicts the sea and a sandy bay in sunlight with a taste and skill that are acceptable. It is not innocent of paint, but its pearly shadows are pleasing. It seems to be a version in oil of Mr. Waterlow's drawing, No. 2, in Pall Mall, which we praised last week.—Mr. MacWhirter in *The Weird Sisters* (8) repeats a former design, and his picture, although most vigorous, is as hackneyed as it is dramatic. The effect and colouring are crude, and offend in a way in which the painter has not been sinning of late. He is more fortunate, or wiser, at the Academy.—*The Silver Woods* (14) of Mr. E. Parton might offer to Mr. MacWhirter some

wholesome suggestions. The younger artist has painted with taste and zest for nature a group of beeches by a bright and smooth pool, with charming draughtsmanship, and expressed their grace as well as the rosy tint which is peculiar to the silvery bark of such trees. No. 14 is a good piece of colour, and fresh and true throughout. We like *The Sleepy Pool* (74) and the *Garden of Sleep* (310), by the same.

Mr. Shannon, who showed great promise last year, began to paint *The Marchioness of Granby* (17)—who is, by the way, an admirable subject—with something like the animation and harmony of Romney's work; but he has come to a dead stop, and condescended to show a portrait unfinished, flat, dull in colour, and heavily handled. Even the face is only, as artists say, half "laid in." *Mrs. Tower* (81), though much nearer completion, betrays an excess of cleverness which may ruin a fair reputation.—Mr. Legros's *The River Side* (18) we described at length under its former title on the 6th ult., p. 447, and now commend on account of its sober and pathetic sentiment, its breadth, warmth, and silvery tones, and wholeness.—Mr. H. Macallum is in every respect the antithesis of Mr. Legros. We need not labour this point further than suffices to indicate the former's misfortune in adopting for his *Tidal Pools of Heligoland* (22) a mode of painting which combines the defects of F. Walker with Mr. Colin Hunter's insusceptibility to the charms of refined execution. We have here children bathing in what Mr. Macallum no doubt thinks is like sunlight, and it is so to the extent of showing that he has more feeling for nature than he possesses taste or energy to represent it. His sea is coarse and pretentious. It is unlucky for him that his work hangs near Mr. Aumonier's bright grey day in *Spring* (32), in which we admire the deft and tasteful handling of the grass and of the foliage of an orchard, as well as of the fowls who cluster to be fed.—The neighbourhood of Mr. Hook's *Hauling in the Spiller* (38), which we have already described at length, might be serviceable in showing Mr. Macallum in what spirit the sea in sunlight may be painted. The brilliant shore-piece of Mr. Hook excels in all those delightful qualities in which he, more than most sea painters, excels. Any one who compares an inch of Mr. Hook's or Mr. Moore's painting of water with an equal space of Mr. Macallum's will discover where and why these powerful artists excel the painter whose impatient hand obeys a will incapable of devotion to nature. There is more observation, tact, learning, technical skill, and delight in colour in one square inch of either of the Academicians' seas than the "outsider" has distributed from the front to the horizon of his canvas. What is better than this, the difference is in those cases even greater in quality than in quantity. There is enough, however, in Mr. Macallum's work—had it not been so we should not trouble ourselves to write of it—to prove that no lack of power to see nature's splendid charms has spoiled his picture. Lack of loyalty, taste, and care has been the cause of his chalky, opaque wavelets, his heavy handling, and his spurious sunlight on what he calls 'The Tidal Pools of Heligoland.' Mr. Macallum is a very fair representative of a class of artists who satisfy themselves on easy terms.

One of the most charming parts of Mr. Hook's picture is the sea between the shore, where transparent films of foam are racing over the sand, and a rocky islet which rises in the middle distance. In one part the waves are dashed with cloud-shadows of deep azure, and elsewhere their local tints vary as they are affected by the white sand that shines below, or by masses of bronze-coloured weeds or sable mussels. The islet of grey and tawny rocks, the white crests of waves that, flashing in the sun, leap against its further side, the olive, bronze, and green of the promontory which extends on our left, are lovely studies in colour;

but the highest and most exquisite tints of all occur in the body of the fish the nearest of the fishermen has thrown upon the sand at his feet. Mr. Hook has seldom painted the more distant parts of the sea so finely. The sky, of a hundred bright, yet soft cerulean hues, and dappled with clouds, needs, in some parts at least, a few of the artist's finishing touches.

Mr. Yeend King's landscape of a splendid meadow seen under *An Autumn Sunset* (44) is bright and fresh. We know nothing from his hands so excellent, although *There was a Miller loved a Maid* (166) is pleasant and spirited in its design as well as its technique. *Cottage Gardening* (229), also by Mr. King, is pretty and homely.

—Mr. Briton Riviere's *Prometheus* (45) is a landscape with melodramatic figures, and, as any work of his is sure to be, is telling, ably painted, and excellent in rendering with pathos and poetry a natural effect. Prometheus is suspended by his hands against the face of a cliff, above the waves that break far down below. It is a half-misty moonlight painted in a fashion which, although it attests mastery rather than care, would delight the public at the Lyceum, where the grim, silent eagle watching the sufferer would be made much of. On the other hand, there is no doubt that high art may be shown in effects like this, and that the art of the scene-painter is frequently precious and grandly inspired.

Mr. W. L. Wyllie's *Kentish River* (50), without intending to impress us, carries us back again to nature, and is not the less beautiful because it is homely and nothing else than true. We have in a view of the Medway, a sheeny space of milk-like water, almost as precious as a Hook in its multiform tints and delicate tones, crowds of dark craft and buildings painted with strength and perfect keeping, and a silvery sky.—*Blind with thine Hair the Eyes of Day* (54) introduces us to Mr. G. Wetherbee, and affords us the pleasure of praising a capital landscape with figures, a charming group of girls racing in a meadow. The picture is excellent, its well-chosen colouring is broad and effective, and the figures are full of spirit. Mr. Wetherbee is better known in Suffolk Street than in Bond Street. We hope to see him again.

Two pictures come next which would, if they had no other claims on our attention, be worth noticing for mere force of contrast. They are Sir John Millais's *Shelling Peas* (58), which we described while it was on the painter's easel, and Heer Jan van Beers's *Le Prie-Dieu Improvisé* (63). The former is bright, clear, and broad, a fine instance of delicate silveriness treated with an almost magical brush, of exquisite tones and tints, and of art which, in apparent artlessness, conceals itself. The latter is a photograph in its dimensions, sharp and defined to an almost metallic hardness, finished like a piece of bronze work, and yet not half so laboured as it appears to be. The shadows of the flesh and dress, fine as they are, are pictorial conventions; a certain feverish passion pervades the foreign lady's looks, and her attire is splendidly Parisian. She kneels in a Louis XV. *fauteuil* and seems to be addressing herself to pray in public. The complexion of the lady who has descended into a kitchen, and sits in broad daylight, absorbed in a homely task, is as pure and fresh as nature's own cunning hand and perfect health can make it. The morbidez of her flesh is what is called English in its wholesomeness and—if the phrase be allowed—the firm impasto which distinguishes a charmingly unaffected subject. A great deal of forthright skill is embodied in the modelling of the features, which it would be a misuse of terms to call a sketch. But we do not like the colour of her orange girdle.—Sir Coutts Lindsay has hardly done justice to his unquestionable skill as a painter, still less to a capital design and an admirable subject, in *Lady Mary Lloyd* (68), a graceful life-size portrait which, good as it is, deserved more studies and a lighter hand.

The brilliancy, vigour, strength of colour, and intense fidelity to nature shown in Mr. H. Moore's *Thunderstorm Passing Off* (76) will excite general admiration for the most resplendent and powerful sea-piece pure and simple in this gallery. It is a worthy neighbour to Mr. Hook's lovely view of the coast, and a fine instance of style in sea-painting based on nature, and never exaggerating, although the waves that break in the shallows before us are of as deep a blue and as bright as any enamel. It is a capital specimen of what composition of colours and lights and shadows should be, and altogether Venetian in its sumptuousness and force. However little likeness there be between this masculine painting of a summer storm, its wilderness of waves and world of snow-like clouds, tinged with rose and gold, and so huge that even the gale moves them but slowly, and M. Fantin Latour's *Sweet Peas* (85), they meet upon the common ground of fine art and loyal love for nature. The graceful blossoms in a dark glass bottle are delicately drawn, and coloured with tints so choice that even this admirable flower painter, whose draughtsmanship is, like Mr. Moore's, worthy of an old master, never did better. We call attention to his *Roses* (115).

The young lady who, Mr. F. Goodall tells us, is one of *The Pets of the Harem* (90) reclines on a couch of full colours, attired in a white tissue which is an excuse for nakedness, and is languidly playing with a monkey. Ably, academically, and somewhat unsympathetically painted, this life-size figure can hardly be said to justify its own existence, at least on a scale so large, for all that is in it could have been delineated on a canvas no bigger than this page. It is smooth rather than solid, elegant rather than animated, more scholastic than learned, and, though respectable in every point of view, excites no enthusiasm.—Though it is greyer in colour, and warmer and sweeter to boot, than the neighbouring No. 81 by Mr. Shannon, Mr. A. Hacker's *Mrs. H. E. Hoare* (97) demands a similar criticism.—The *Reverie* (101) of Mr. J. Haynes-Williams, the clever painter of interiors at Fontainebleau which we some time ago admired at the Goupil Gallery, is, though a little painty, dexterously and tastefully executed. The figure of a lady seated in a chair in a magnificent chamber is well designed and deftly painted, but it is hardly enough to make a subject out of "an interior."—H.R.H. the Princess Louise selected a capital subject for her exceptional skill when she essayed to paint *Col. the Hon. C. Lindsay* (117\*).—The Marchioness of Granby was even more fortunate than her Royal Highness, and was bound to take even more pains while *Miss Dallas Yorke* sat to her for No. 117†. A. J. Balfour, Esq., M.P. (117‡), who has also sat to the Marchioness, has a head so remarkably fine that it has taxed, though not defied, her skill in sketching.

#### THE NEW GALLERY.

(First Notice.)

THE directors of this bright and elegant gallery have carried out the improvement we some time ago spoke of, and opened a new room, called the South Room, which, although the smallest, enjoys more brilliant and abundant light than either of its neighbours, and adds considerably to the space at command. All told, the exhibition contains the respectable number of four hundred and thirty-two examples, and the only spot where works are not adequately seen is in a part of the balcony. The second staircase is a great convenience, and increases the facilities for circulation which were till now extremely inadequate. Notwithstanding the absence of pictures by Mr. E. Burne Jones, who is devoting his time to the completion of the series of legendary designs we have more than once referred to, the exhibition is exceedingly attractive. On the other hand, it must be said that on every account—most of all because of the pretensions and aims of the promoters themselves—we regret

the presence of a certain number of dull works, and a greater number of pictures in which incompetence is no excuse for impudence, and vanity no apology for ignorance of the rudiments of design. Surely a man ought to be able to draw with tolerable accuracy, or at least to show a sense of truth if not of grace, before his spoilt canvases are shown to the public. At least a score of works without any merit, even refinement, occupy space which had better be left empty than be so ill filled.

Among the attractions of the gallery are Mr. Alma Tadema's charming subject picture and several masculine portraits. Mr. Watts sends his first exhibited work; a noble allegory, being a new version of his 'Fata Morgana'; and two imaginative sea-pieces. Mr. E. Burne Jones's lovely and spiritual drawings in pencil and silver-point are in the very highest taste and of rare beauty. Mr. Corbett and Prof. Costa excel in landscapes of their peculiar classic school. Mr. Herkomer exhibits some fine and also some inferior portraits. Prof. Legros has sent the two landscapes we have already mentioned. Mr. H. Moore is well represented by a sunny sea-piece. Mr. Poynter's two contributions are good and scholarly. Mr. Shannon, Mr. La Thangue, and one or two more illustrate their faith in M. Carolus-Duran's courageous and original pupil Mr. Sargent, who is at his boldest, if not his best, in a large portrait. We shall speak of first-rate landscapes by Mr. Adrian Stokes, Mr. C. W. Wyllie, and Mr. A. Goodwin; subjects and portraits by Messrs. W. B. Richmond, Hallé, and A. Goodwin, Mrs. Stillman, and Mrs. Swynnerton; landscapes by the Earl of Carlisle, Mr. E. Parton, and others, as well as sculptures by Mr. O. Ford, Mr. T. N. MacLean, Miss Chaplin, and Prof. Legros.

On personal and historical grounds no picture in this exhibition is more interesting than Mr. Watts's *Wounded Heron* (No. 1), a life-size picture showing Snyder-like vigour and zest for style, emphatic and fully trained handling, breadth and a coloration which are thoroughly Italian. Few, if they were told it came from Italy, would hesitate to accept this fine piece as a Paolo Veronese or Moroni. It was exhibited, under the same title, at Somerset House just fifty-two years ago as No. 328; it hung next to a portrait by Dyce, and was accompanied by two other of Mr. Watts's youthful efforts, No. 258, 'Portrait of a Young Lady,' and another 'Portrait of a Young Lady' (510). There is more than half a century between this specimen of Mr. Watts's early work and the striking seascapes *Fog off Corsica* (2) and *The Sea-Ghost* (17). In the former the sea-mist through which loom the grand monumental forms of the high blue mountains is tinged with various hues, and the breadth, softness, and luminosity of the picture are noble. In No. 17 a ship, or the mirage of one, is passing under an iridescent arch—exactly like a lunar rainbow, whose analogue it doubtless is—of pale hues reflected on a wall of wan vapour which hides alike the sea and sky. Technically speaking, these are admirable studies of grey of various hues finely harmonized in low tones. "Good luck to your fishing" (33), which sparkles with light, is the very antithesis of the seascapes. A beautiful *amorino* hovers above the fresh green waves that are rolling swiftly in summer morning light. The lovely rose and white of the flesh is modified by sub-hues of gold such as Mr. Watts found in the Titians and Tintorets he took for his models. The *amorino* is fishing with a line, and the spirit and grace of his attitude, not less than the invention of the subject, indicate the vigour of the artist's fancy at its best. *Fata Morgana* (57) is another version of a famous picture, showing the Genius of Pleasure, as a fair and nearly naked woman, floating in the summer air before a knight who, with outstretched hands, follows vainly in pursuit. The painting of the nudity is of that masterly and refined kind Mr. Watts often affords specimens of.

In the noble morbidezza brush power of the rarest kind combines with a sumptuous coloration that is hardly less rare than it is masculine. Very seldom do we see anything so fine and pure in a London exhibition, where circumstances do not favour painting nudités in a grand style. The torso is admirable in all respects, and shows how firm, solid, and searching was the draughtsmanship the master employed about twenty-five years ago. *Saint Agnese, Mentone* (162), a mountain landscape, suggests the grandeur and bulk of the tremendous peaks beyond which enormous sunlit clouds slowly pass athwart the dark blue firmament. The *Wife of Plutus* (184), a study, heroic size, of rich carnations, must be accepted as such and no more. Its proportions need revision, and the face puzzles us in more ways than one. The bust, heroic size, of *Clytie* (403), a piece of sculpture by Mr. Watts, is so well known that we need only tell his admirers of its presence here.

Mr. Alma Tadema's small subject picture, *A Favourite Author* (8), has all the grace of that classic genre to which he has given a new lease of life. In a former state it had an emasculate existence, and flourished, after a fashion, in Angelica Kauffman's hothouse art, which it is amusing to compare with the charming work before us. Two comely damsels, of whom it may be said that they are more English than antique, the one in white, the other in pink, appear in a room where less than full daylight is softened by reflections of its gilded walls and white marble floor. The somewhat exuberant maiden in pink, a very type of the *dolce far niente*, lies on her back, her arms outspread, her feet crossed at ease, upon a green cushion covering a bench of marble which extends across the room. She is day-dreaming while her more studious comrade, a slender brunette, reads aloud a love poem from a scroll unrolled between her hands. The reader's expression is as spontaneous as it is choice and subtle. The clear shadows, the delicate morbidezza of the faces and limbs, the fineness of their semi-transparent dresses, and the breadth of the effect of the picture at large, give to this elegant example an irresistible charm. We know that we are in the upper part of the house because from the open window we see on a level with us the frieze, entablature, and white façade of the building opposite, the fresh deep blue-green of the sea, the roofs of a distant temple, and the rugged cliffs of a remote coast-line, all glowing in noonday light, while the chamber's light is soft, subdued, and without defined shadows of any kind. The *Portrait of Mrs. F. D. Millet* (7), in a purple dress, reclining against a grey-green cushion, is Mr. Tadema's second contribution. The lady has the rich complexion of a brunette, and her dark hair goes finely with the full coloration of the work, in which the artist's power to deal with textures of all sorts is seen to signal advantage. The hands are studies of high value, beautifully drawn and painted, and, as hands should be, as full of character as the face. The thorough spontaneity and veracity of Mr. Tadema's portraits are further proved by the capital likeness of *Monsieur [Diego] De Soria* (10), the well-known Spanish singer (a life-size bust), with folded arms and an animated expression, looking to our left, as bright, solid, and sincere as a reflection in a mirror. The two ladies here called *Sisters* (9) are painted with less labour than No. 10, and the handling of their faces is less clear and refined, still their heads are full of character. They are portraits, the one in full face, the other in profile; the latter, who wears a hat and walking-dress, appears to be a visitor, while her companion, who is bare-headed, seems to be at home. It is always desirable to suggest an incident of some sort in portraiture, yet few artists attempt to do it. The expressions of the four faces in Mr. Tadema's portraits deserve to be studied, because each is distinct from the other, and all are natural. The

musings, slightly saddened, and somewhat worn features of Mrs. Millet go well with her fingers clasping each other in a way which suggests a habit of deep thought and some anxiety; one of the 'Sisters' is speaking, the other is listening. M. De Soria's face is one of quick and ready intelligence and much receptivity. The same insight into character is shown in the *genre* piece. The adjustment of the white tissue about the reader's form, half revealing and half hiding her limbs, is expressive, and shows as much contriving on the painter's part as the earnest look of the slightly sunken eyes and the movement of the lips, which seem to shape themselves to the melody of the words. When such things occur in a picture they are due to the artist's insight into, and sympathy with, his subject.

Mr. Poynter's *A Roman Boat Race* (5) we have already briefly described, and need not say more about it now than suffices to explain that a very pretty (!English) damsel is seated in the stern of a galley, clad in a semi-diaphanous white robe, and is watching, with as much interest as girls generally bestow upon a regatta, four great galleys sweep out of an ancient harbour in Southern Italy, their banks of oars dashing over the level and shining sea, and their speed increasing as they go. The flesh of the lady is the best, purest, and rosiest we have had from Mr. Poynter, who often imparts too much brown to his half-tones and lighter shadows, and is not always successful in keeping the lighter hues of his carnations clear. The expression is most ingenious and genuine. The bust, *Muse, heavenly Maid* (205), of a beautiful muse, laureated and holding a violin and bow, while she looks up with contemplative rapture, is a masterpiece of Mr. Poynter's drawing *per se*, searching modelling, and of his power to render an intense expression. Here the brownness referred to above injures the flesh.

#### THE SALON, PARIS.

(First Notice.)

THE jury of the Salon of 1889 has not been less indulgent than its predecessors; it has thrown open wide the doors which it is supposed to guard against intruders. No fewer than thirty-two rooms are filled with paintings, and, if we include water colours and pastels, the number of pictures mentioned in the Catalogue is 4,000. This is no longer an exhibition of chosen works, but a downright invasion of a mob of mediocre productions which, in an age where distinctly separate schools do not exist, necessarily resemble each other and repeat themselves indefinitely. Besides this, it is now the accepted creed that painting must be "sincere," that is, must scrupulously reproduce the model or the *motif* as the eye sees it; and although the application of this principle has more than once produced remarkable results, it unfortunately often serves as an excuse to those who are incapable of manifesting an idea or emotion through the medium of their subject. We are thus cumbered with pictures whose family likeness resides in the fact that they express nothing. Finally, the democratic regulation which classes painters in different rooms, not according to their talents nor with consideration to rewards formerly obtained, but according to alphabetical order, has led to the dispersion of works of real merit among the most vulgar or commonplace paintings. It is, therefore, not surprising that the first visit to the Palais d'Industrie should leave but a confused impression on the mind, and that it should be difficult to detect at first sight what makes the Salon of to-day different from the Salon of last year. We must patiently seek the interesting pictures that are momentarily lost in the mass of commonplace work, and before them try to isolate ourselves from those that surround them. Having in this way made a restricted exhibition for ourselves in the midst of the larger one and

become intimately acquainted with it, we are bound to recognize that there is a goodly number of works of real merit, a few absolutely exquisite ones, and that, on the whole, there is undeniable progress upon the art of preceding years.

A most remarkable Salon might be made of this exhibition by reducing it to about 500 pictures. Well-known masters, in full possession of the favour of the public, have not surpassed themselves this year; but young painters are stepping forward, who spend without stint a prodigious amount of talent and technical skill upon their works, and whose ardour and understanding of nature are especially noticeable in their landscapes and portraits. One of these young painters, M. Dagnan-Bouveret, will reap this year the honours of the Salon. He is a rising man who has indeed risen fast, and above all competitors. His *Bretagnes au Pardon* (No. 681) is a work of the highest order. On a canvas of medium size, and in the midst of a landscape simply and soberly treated, he has grouped seven peasant women in black cloth dresses and large white caps. They are sitting on the grass, and one of them is reading some pious exhortation—a pastoral letter or a prayer—aloud to the others, who are listening. Two men are standing near the group of women, and from their grave and silent demeanour would seem to be personally interested in what is going on. In the background a church is seen, with groups of peasants standing near it. The faces of the women are remarkable for the intensity of life which the artist has put into them; their attitudes are strikingly natural and true, and the calmness and depth of sentiment in these naïve souls is rendered with equal power and simplicity. But it is not in any sense a pious picture, and these good folks are not thinking of theology; they are content simply to live. They are happy because it is Sunday, because they are resting, because the weather is fine and their consciences are at ease. The execution of this picture is strong and sober, absolutely sincere and honest, and without any artifice. It is an altogether fine work which grows into one's feelings. The second picture by the same artist, *Madone* (680), pleases me far less. The Virgin is clothed in a gown of neutral colour, her head is wrapped in white woollen drapery, and as she presses the infant Jesus in her arms and draws him close to her face, she steps forward from under a green vine-bower into the soft yellowish light. Notwithstanding the fine quality of the painting, this *rêverie*, which is too complex in its conception, leaves but a cold impression. The effect of the light filtering through the foliage and varying from a green to a violet hue startles rather than charms the eye of the spectator.

If we could make a special Salon of the finest works in this exhibition, we should place M. J. P. Laurens's *Les Hommes du Saint-Office* (1561) immediately after M. Dagnan's 'Bretagnes.' The subject has none of the horrors which the title would seem to imply; there are no judges with masks on their faces, no torturers, and no victims. The scene is a spacious hall with bare walls, where two monks are seated at the two extremities of a long table, placed before a high window and covered with papers. One of these men is writing, the other is reading aloud from a document. The floor is covered with heaps of books and manuscripts. In the middle of the room an old monk, seated in an armchair and leaning on his elbow, is listening attentively; the pitiless energy of his expression, his look of command and authority, are most impressive. M. Laurens is a vigorous painter and a remarkable colourist, but he has sometimes been accused of a fondness for everything sombre. This picture, however, is free from this defect; it is luminous and clear, its whole tone is quiet and true.

Large historical compositions are scarce this year; they constitute a school which painters

have somewhat neglected of late. Those who still devote themselves to it may be classed in two categories: those who receive orders from the State or from the city of Paris, and those who are desirous of getting orders, and consequently paint great subjects in order to attract attention. Among the favoured few we find M. Lhermitte, M. Lerolle, M. F. Flameng, and M. Chartran, whose vast compositions are destined to decorate the Sorbonne. The three last mentioned manifest an evident desire to adopt the tones of M. Puvion de Chavannes's frescoes as well as some of his methods. M. Chartran has painted *Ambroise Paré pratiquant la Ligature des Artères* (552) in dressing the wounds of a soldier whom some monks are supporting, while a priest standing by exhorts him to patience and courage. A few soldiers are looking on, others are passing by on their way to the ramparts. The drawing of this picture is good, and the composition possesses undeniable merits, but its general whitish-grey tone is disagreeable. M. Lerolle's *Albert le Grand au Couvent St. Jacques* (1667) represents a monk in a white robe and black cloak, standing in the centre of a large court bordered with tall chestnut trees. His pupils, grouped in front of him, are listening to his discourse. In the background the cloisters of the convent and the towers of a church are seen. The human figures are finely outlined and expressively posed; and in spite of the painter's determination to restrict himself to an ashy grey, the scene is sufficiently lighted up and the general effect attractive. I cannot say so much for M. F. Flameng's picture, which is to be placed on the staircase of the Sorbonne as a pendant to the 'Abélard' exhibited last year by the same artist. This year the subject is *Rollin, Principal du Collège de Beauvais, à Paris* (1027). The figures, which are wanting in expression and relief, are painted on an entirely grey background. M. Lhermitte was placed in much more favourable circumstances than his colleagues; his picture was intended to decorate a *salle de commissions*, and therefore did not belong to the general decoration of the building. He profited largely by the freedom given him by painting, with somewhat brutal sincerity and too much violence, a scene of modern life, *Claude Bernard* (1700) making a vivisection in the presence of some men of science. The figures are all portraits, and remarkably fine ones, of a broad and large *facture*. The light, which comes through a glass ceiling and overflows the whole scene, is somewhat too dazzling. The painter was anxious to display the great wealth of his palette, but his work would have been more perfect had he been content to do it more simply.

Historical painters encounter certain difficulties which they do not always know how to avoid. In seeking to produce great effects they often become theatrical. This was what Mr. Disraeli very finely expressed one day when he was visiting the Duc d'Aumale's picture gallery at Twickenham. He was standing before two pictures hanging very near each other on the wall, 'La Mort du Duc de Guise,' by Paul Delaroche, and 'Le Duel de Pierrot,' by Gérôme. "Ah!" he exclaimed, pointing to the first, "this is drama"; then, showing the second, "and that is melodrama." There is a great deal of melodrama at the exhibition of the Champs Elysées, and I am obliged to place in that category the *Louis XIV. aux Dunes* (2535), by M. Tattetgrain; *Fuyant l'Invasion* (570), by M. E. H. A. Chigot; *En avant! en avant!* (1941), by M. Moreau de Tours; *Prise d'Armes en Bretagne* (1593), by M. Le Blanc; and *En Grèce* (1549), by M. La Touche. All these artists would have done well to reduce the size of their pictures to that of a *tableau de chevalet*. The theatrical side of their manner would then have been less apparent, and we should have been better able to appreciate their undoubted skill. —M. Béraud has gone into the other extreme by trying to fit into a small canvas the entire

staff of writers of the *Journal des Débats* (201), assembled, or rather huddled together, in the small dark room of the office in the Rue des Prêtres St. Germain l'Auxerrois. The facile talent of the painter, the *esprit* which may be said to be at the point of his brush, have not succeeded in making this literary episode particularly interesting.

M. Bonnat and M. Carolus-Duran, doubtless weary of painting nothing but portraits, have this year sent in works of a different style, the former an *Idylle* (300), and the latter a *Bacchus* (484). M. Carolus-Duran has acquired enough fame in the past to be allowed to make a mistake in the present with impunity. His 'Bacchus' is a vast and insipid composition, unredeemed by the usual qualities of execution of an able master. M. Bonnat presents us with a Daphnis and a Chloe in their traditional nudity; they stand face to face with their arms extended and crossed, and their fingers intertwined. The female figure, with her yellow hair tied up in a chignon, is very modern; she is a Parisienne whom M. Bonnat has stripped in order to show her back to the public. The whole body, painted in full light, is a fine *morceau de peinture*; but what need has M. Bonnat to show us that he knows how to paint? This picture will add but little to his reputation as a great artist. Happily for us and for French art, M. Carolus-Duran and M. Bonnat have each exhibited a second picture, both very fine works. *Le Docteur B—* (301), by M. Bonnat, is a half-length portrait of a man leaning back in his chair; it is painted with a firmness of touch and colouring which seems to be this master's special secret. M. Carolus-Duran has painted two young boys on the same canvas (485); the older one is leaning on the arm of the chair in which the younger is seated. The general effect of the picture is warm and harmonious, and the face of the first boy is charming. —M. Benjamin-Constant has also sent in two pictures: the one a scene of Oriental life, and the other an extremely Parisian portrait. The first, which is called *Le Jour des Funérailles* (193), represents a Moorish grandee who has just died and is stretched out on a magnificent carpet; some women are grouped around him, sitting on their heels and looking at the dead man with perfect indifference. There is no apparent connexion between the persons in this picture; everything is sacrificed to mere execution, which is undoubtedly most brilliant. M. Benjamin-Constant excels in reproducing the shimmer of gold, the colours and the silkiness of carpets and rich stuffs, the brilliancy of weapons inlaid with precious stones. In the portrait (192) which he exhibits this year he has opposed a yellow satin hanging to a red velvet cushion and a pink silk dress. The woman who serves as a pretext for this fantasy of colouring is the least successful portion of a picture which readily attracts the eye, but does not long retain the visitor's attention.

MM. Bouguereau, Henner, and Gérôme are represented, but show no great originality. Their works neither detract from their reputation nor add to their achievement. M. Henner has painted *Prière* (1326), a kneeling Magdalen, draped from the waist in a blue garment, while over the nude torso, of the tone of ivory, rolls a dense mane of reddish-yellow hair. We have seen the counterpart of this picture several times before. The *Psyché et l'Amour* (330) of M. Bouguereau is a faultless piece of work, the last word of chill perfection. M. Gérôme, whose picture (No. 1152) bears the motto,

Qui que tu sois, voici ton maître!  
Il l'est, le fut, ou le doit être,

has allowed himself the pleasure of designing the lions and tigers for whom he has during the past few years conceived a violent passion. He is always to be seen in the Zoological Gardens, pencil in hand. He brings to these studies all his science and his just and fine sense of light and colour. This time he has shown us his

favourites grouped round the slight graceful figure of a naked child.

M. Luminais, the painter in ordinary of the ancient Gauls, has deserted them for *Chez une Choriste* (1742). She is poorly dressed, and is holding a child on her knees and washing it, while at the same time she is preparing her part for the evening, with the aid of a musician who can scarcely get her to understand it. There is life, feeling, and a genuine impression of sadness in this picture of a somewhat sombre tonality.—M. Dawant has depicted in *Le Sauvetage* (738), on an immense canvas, the broadside of a ship in distress, a lifeboat full of the rescued, and a huge wave. There are well-studied portions and good bits of painting in this vast picture, but the comparative calm of the shipwrecked people prevents one from feeling the emotion their misfortune ought to inspire.—Very different is the quantity of thought and emotion in *L'Homme est en Mer* (796), by Madame Demont-Breton. A hovel, a woman before the fire holding a child on her lap, and thinking of the absent one—this is the subject. It is treated with great sobriety of expression, and with a fine and discreet hand.

Religious pictures have almost completely disappeared from the annual exhibitions where they once held so large a place. The State buys nothing for the cathedrals, and the Municipal Council of Paris has given up decorating churches. The painters who used to bid for Government patronage now treat political subjects or popular scenes. We have a specimen of municipal art in a great canvas destined for the "ornamentation" of the *mairie* of the twentieth Arrondissement. On one side of the picture, cut in two by a doorway, we see Labour personified in a workman who is resting and in a studious youth designing a bust of the Republic. The other side is devoted to the Family, very feebly represented by a woman and child and two expressionless old men. This picture, assuredly the most commonplace in the whole Salon of 1889, is painted on commission, and gives but a poor idea of the taste which reigns at the Hôtel de Ville. We owe to politics the enormous picture which occupies the whole landing at the top of the great staircase, representing *Fête de la Fédération* (1809), July 14th, 1789. The painter, M. Henri Martin, has had the singular idea of distributing his composition into groups, each composed of persons dressed in one colour, like a set of flower-beds each devoted to one sort of flower. He thus obtains large surfaces of one tone, and his work assumes the appearance of a chromo-lithograph. The drawing is not much better than the colour, and nothing but "the subject" could induce a minister to buy for a provincial museum this vast futility.

Before closing this first visit to the Salon, and reserving for a second article the portraits and landscapes, I may note the *Toussaint* (1081) of M. Friant, a remarkable work by an able painter; the *Jumon* (986) of M. Falguière, delicate, yet full of character; *Sans Asile, les Misérables à Londres* (1295), by Mr. Dudley Hardy; a *Madeleine* (2299) by M. Tony Robert-Fleury; and the *Scène de Carnaval* (2670) of M. Alexis Vollen, an imperfect work which yet reveals in its young author the essential qualities of the colourist.

FERDINAND DUVAL.

#### MINOR EXHIBITIONS.

At the Fine-Art Society's gallery will be found Mrs. Allingham's and Miss Patmore's drawings which we have already mentioned. The former consist of nearly eighty landscapes "on the Surrey border," nearly all of them in glowing sunlight. It was not possible for the lady to excel herself in depicting the brightness of such effects and the wealth of natural colour, but she never drew with more firmness, painted with more zest, or varied her subjects with better taste and greater love for nature. Her figures are always delightful. They are as true as they are graceful. Among the best drawings are

*Promise of Spring* (No. 1); *Bluebells* (10), which charms us by its pure brilliancy; the spirited *Blowing Bubbles* (16); a country paradise *Hillside Cottage* (17); *Pinewood Corner* (21), a stately group of trees; *Bluebell Copse* (22); *Cottage at North Bridge* (30); *Moorey's* (33); the grand *Hindhead, from Sandhills Common* (60); and an impressive autumnal study, *Hindhead* (79). The prefatory note to the Catalogue deserves a word of praise for its freshness and elegant taste. It ought to have been signed "William Allingham." Miss Patmore's drawings are only twenty-two in number, and the subjects are most unpretentious, such as birds living and dead, sea-shells, birds' eggs, &c. Yet in brilliancy, delicacy, finish, and splendour of iridescent colours not even Dürer, who delighted in painting such objects, surpassed *Two Feathers* (6) of a peacock; nor did William Hunt, who devoted exquisite draughtsmanship, the truest sense of colour in nature, and patience indomitable to subjects of this kind, do anything better than *Two Shells* (2) and *The Survey of Westmoreland* (15) in their humble, yet beautiful way. With these masters and their fellow painters of things of this sort, such as Van Kessel, Breughel, Seghers, and Marcellis the Serpent Painter, the patience and exceedingly delicate touch of Miss Patmore compel us to rank her. So far as they go, and within the limits the lady imposed upon herself, we never saw anything finer.

At Mr. Lefèvre's gallery in King Street, besides Mr. Alma Tadema's masterpieces which we described last week, the visitor will find the latest work of Mlle. Rosa Bonheur, 'Scotch Cattle at Rest.' It is a little gem of cattle and landscape painting. Five stots are lying on a steep hillside, where mists and sunlight chequer the scene. It would be hard indeed to group the creatures better; to give more truth and variety to their attitudes and expressions, which are as various as they are characteristic; to treat with more skill the colours of their hides, by each of which the silvery daylight and warm gleams of sunshine are aptly and faithfully reflected.

#### SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 4th inst. the following, from various collections. Drawings: W. Hunt, A Negro Flower-Seller, 105*l.*; Apples and Haws, 115*l.*; Plums and Mulberries, 79*l.*; Birds' Nest and May Blossom, 126*l.* Sir J. Gilbert, Scene from 'The Taming of the Shrew,' Katharine and Petruchio, 304*l.* R. Thorne Waite, At the Spring, 81*l.* F. Walker, Curiosity, 194*l.* C. Fielding, Glen Lochy, Perthshire, 94*l.* D. Cox, Brough Castle, 309*l.* J. M. W. Turner, Criccieth Castle, 315*l.* Pictures: J. C. Horley, The Poet's Theme, 367*l.* J. Linnell, The Flight into Egypt, 735*l.* E. Frère, The Bath, 173*l.* F. Goodall, Episode in the Spanish War of Independence, 168*l.*; Sarah and Isaac, 367*l.* E. Nicol, The Jug of Punch, 273*l.*; Refusing to Renew the Lease, 236*l.* G. A. Storey, 'Caught,' 157*l.* S. Carter, Gelert, 220*l.* H. Hardy, Lions Fighting, 194*l.* T. Creswick, The Ford, 262*l.*; On the River Conway, 162*l.* T. S. Cooper, On the South Coast, with cows and sheep, 262*l.*; Sunset, 231*l.* R. Ansdell, The Pet of the Bothie, 309*l.*; Passing Clouds, Isle of Wight, 194*l.*; On Guard, 225*l.* Sir E. Landseer, Alpine Mastiffs, 1,942*l.* Artz, On the Sandhills, 152*l.* T. Webster, Expectation, 162*l.* E. W. Cooke, Venice, 157*l.* L. Filides, White Roses, 267*l.* B. W. Leader, A Fine Morning in Early Spring, 204*l.* J. C. Hook, Kelp-Burners in the Shetlands, 1,071*l.*; Market Morning, 409*l.* H. W. B. Davis, Breezy Weather on the French Coast, 451*l.* P. Graham, A Sunny Day, 840*l.*; 'The Restless Sea,' 997*l.* Vicat Cole, Abingdon, 777*l.* P. Nasmyth, A View in Kent, with cottage, 194*l.*; ditto, with a cottage and farm buildings, 315*l.* Sir H. Raeburn, Portraits of a Lady and Gentleman, 178*l.* C. Hunter, Early Morning, Ayrshire Coast, 152*l.* W. W. Ouless, The Right Hon. John Bright, 336*l.* P. Outin, The Emigrant, 289*l.* L. Alma Tadema, Between

Hope and Fear, 997*l.* W. E. Lockhart, Don Quixote at the Puppet Show, 199*l.* A. Schreyer, The Scouts, 246*l.* R. Bonheur, 'Must not Come,' a red Italian greyhound, 162*l.* E. Verboeckhoven, A Landscape, with ewes and lambs, goats and kid, 182*l.* D. G. Rossetti, Mary Magdalene, 215*l.* W. P. Frith, Poverty and Wealth, 257*l.* J. Phillip, The Pride of Seville, 630*l.* T. Faed, News from Home, Maternal Care, 315*l.* G. H. Boughton, 'God Speed!' Pilgrims setting out for Canterbury, 162*l.* J. Pettie, The Threat, 225*l.*

#### Fine-Art Gossip.

AN anonymous donor's patriotism has got the Treasury out of a difficulty with regard to the National Portrait Gallery, and the Cabinet—who are not primarily responsible for the bad housing of our treasures, a misfortune which may be said to have begun in a group of ill-lighted rooms in Great George Street and been continued with palliatives at South Kensington—ought to be almost as much obliged to him as the nation. It is to be hoped that, the well-kept secret having been divulged, no time may be lost in removing these pictures—whose presence is, in most cases, the sole testimony of the nation's gratitude to her great men—from a place which is only comparatively accessible to the world at large, to another where every one can see them.

MESSRS. A. WESTWOOD & SON, of Cupar, have been actively engaged for several months past in arranging for the publication of an expensively illustrated work on the castles and mansions of "the Kingdom of Fife." The literary part will be supplied by Mr. A. H. Millar, F.S.A. Scot.

THE private view of the exhibition of the 19th Century Art Society is appointed for to-day (Saturday) at the Conduit Street Galleries. The public will be admitted on Monday next.

MESSRS. P. & D. COLNAGHI will shortly publish a large etching of 'St. Paul's by Moonlight,' the work of Mr. F. S. Walker. The view is taken from the south, at the level of the river.

MR. ALGERNON GRAVES is reprinting—the first edition being nearly exhausted—his invaluable 'Dictionary of Artists' who have exhibited oil paintings in London from 1760 to 1880. The new edition will not only be revised and brought down to 1890, but, besides the two defunct oil-painting societies, the Royal Academy, the British Institution, and the Society of British Artists, of the first issue, it will include the two water-colour painting societies and the Grosvenor Gallery. The New Gallery's career has been, as yet, too brief for record in such a work.

THE Salon des Refusés instituted at Vienna is a complete failure. However interesting and frightful such experimental exhibitions might be if carried into effect, their non-success is a foregone conclusion, because few artists who respect themselves enough to paint pictures worth looking at under any circumstances will consent to exhibit in that wilderness of incompetence which must needs form the result of collecting pictures rejected by any professional tribunal. The truth is that, so far as London is concerned, where such "Salons" have often been projected, we have already in various minor exhibitions enough Salons des Refusés to satisfy anybody.

AT the sale in Paris of the collections of M. E. Odier, a picture by Bosco (fifteenth century) representing the Adoration of the Magi realized 20,000 fr.; a life-size portrait of a woman, ascribed to P. della Francesca, 13,500 fr.; portrait of Gio. Diodati, by Holbein, 20,500 fr.; Mabuse's 'Virgin and Child,' 37,000 fr.; 'St. Catherine,' by Memlinc, previously sold from the Lebrun-Dalbanne Collection, 16,500 fr.; and 'The Virgin and Child' of the School of Siena, 8,100 fr.

## MUSIC

## THE WEEK.

ST. JAMES'S HALL.—The Richter Concerts.  
PRINCES' HALL.—Miss Fanny Davies's Concert. Mr. Ernest Kiver's Concert.

We have already commented upon the announcements concerning the Richter Concerts for the present season. The opening performance took place on Monday, with a programme consisting of such familiar works that a further proof was afforded of the narrow sympathies of those who support this enterprise, for the audience was exceptionally large. It may be said, of course, that Beethoven's 'Eroica' Symphony should never weary by frequent repetition, but it unfortunately cannot be denied that Beethoven is the only symphonic composer who can be depended upon to attract Herr Richter's admirers. For this, of course, the management is not to be blamed, but we must hold the eminent Viennese conductor responsible for the arrangement of the programme, in which the solemn Prelude to 'Parsifal' was immediately followed by Liszt's Rhapsody in D, No. 2. In a ballad concert no one looks for any feeling for art in the plan of the performance, and we can only surmise that Herr Richter has formed such a low idea of the intelligence of his London audiences that he considers it equally unnecessary to order his programmes with a view to æsthetic effect. For the rest it need only be said that the rendering of the various items was quite up to the usual standard of merit, Brahms's Variations on a Theme by Haydn being especially well played.

The past week has been remarkable for the number of new works presented in the concert-room. Taking them in the order of performance, we have first to speak of Brahms's latest Sonata in D minor for piano and violin, Op. 108, which was introduced at Miss Fanny Davies's concert on Tuesday afternoon. The work is marked by the same welcome conciseness that has characterized Brahms's recent productions, the four movements only occupying twenty-one minutes in performance. The gem is unquestionably the second movement, a brief *adagio*, the subject of which is taken from one of the composer's songs; but the first and third are sections quite worthy of him, and it is only in the *finale* that any suspicion of dryness is noticeable. This was the impression derived from the first performance, and may, of course, be modified on the second hearing, which will be given shortly at Sir Charles Halle's concerts. The sonata was admirably played by Miss Davies and Herr Straus, and was warmly received. The concert-giver's principal solo effort was Schumann's Sonata in F sharp minor, in which she again demonstrated her claims to be regarded as one of the best interpreters of Schumann now before the public. The same composer's Spanisches Liederspiel, Op. 74, were effectively rendered by Fräulein Fillunger, Miss Hilda Wilson, Mr. Shakespeare, and Mr. Ffrangcon Davies as the vocalists.

Mr. Ernest Kiver's concert, given on the evening of the same day, was also interesting, the programme including a String Quartet in G minor by Mr. Thomas Wing-

ham, which had not been previously performed in a concert-room. It is a brightly written and generally effective work, the style being straightforward and free from the vagueness and complexity which are too frequently introduced when a composer desires to hide his own poverty of invention. The slow movement consists of a series of variations, or, more properly speaking, a series of contrapuntal exercises on a hymn tune by Samuel Webbe, used as a *canto fermo*. The quartet was very warmly received, and after the composer had acknowledged the applause from his place in the concert-room he was compelled to accept a call to the platform. Mr. Kiver, who is an intelligent pianist, won the approval of the audience by his rendering of Schumann's 'Études Symphoniques,' and the programme included Grieg's Sonata in F, Op. 8, for piano and violin, and Mozart's Pianoforte Trio in C. Messrs. Szczebanowski, Wilby, Roberts, and Ould were the executants in the quartet, the rendering of which must have fully satisfied the composer.

## Musical Gossip.

THE Wind Instrument Chamber Music Society gave the last of its concerts for the present season at the Royal Academy of Music on Friday evening last week. Some of the lady students of the Academy took part in Brahms's trios for female voices with accompaniment for horns and harps, Op. 17; and the programme included a Concertstück for wind quintet and pianoforte, by Rietz, Op. 41; Weber's Duo Concertante for piano and clarinet, Op. 48; and Rubinstein's Quintet for piano and wind, in F, Op. 55. The principal performers were the same as at the previous concerts. We are glad to learn that the season has been successful, and that another series of concerts will be given next winter. It is intended, if possible, to perform some larger works, such as Mozart's Serenade for thirteen wind instruments.

ALSO on Friday evening Mr. W. Nicholl gave his last chamber concert for the present season at the Steinway Hall. His programme included Brahms's Gipsy Songs, Grieg's 'Reminiscences of Mountain and Fiord,' and 'Four Songs of the Stuarts,' by Miss Mary Carmichael.

CONCERTS were very numerous on Saturday. In the afternoon the Bach Choir performed Dr. Hubert Parry's 'Judith,' the rendering on the whole being adequate, though there was a little weakness and uncertainty in some of the choruses. Miss Anna Williams, Miss Lena Little, Mr. Lloyd, and Mr. Watkin Mills were the soloists. There was an unusually large audience, and the work was enthusiastically received, the composer being twice called to the platform.

AT the Princes' Hall Madame Frickenhaus gave a pianoforte recital, the principal works in her programme being Beethoven's Sonata in E, Op. 109, and Schumann's 'Faschingschwank aus Wien.' Among a number of minor items were pieces by Rameau, Kjerulf, Jensen, and Schütt. There is scarcely any necessity to add that the playing throughout was marked by neatness and intelligence rather than power.

HAYDN'S 'Creation' was performed at the Crystal Palace, under the direction of Mr. Manns. The principal vocalists were Miss Annie Marriott, Mr. Henry Percy, and Mr. W. H. Brereton.

IN the evening the Strolling Players' Amateur Orchestral Society gave its last concert for the present season in St. James's Hall. The programme included Mendelssohn's rarely heard Symphony in C minor, Spohr's Overture to 'Jessonda,' and pieces by Grieg. Mr. Norfolk Megone conducted the performance.

MR. ORTON BRADLEY gave a performance of Brahms's music at the Princes' Hall, the programme including the Piano Quartet in G minor, Op. 25; the Sonata in G for piano and violin, Op. 78; and the Gipsy Songs, Op. 103.

LASTLY, the Musical Artists' Society had its fifty-first performance of new works at Willis's Rooms. The programme included a Pianoforte Quintet in C, by Mr. Gerard Cobb; a String Quartet in A minor, by Dr. Cresser; and a Sonata in E minor for piano and violoncello, by Mr. Walter Macfarren. The first named is a clearly written and melodious work, perfectly easy to follow at a first hearing, which is much to its advantage.

AT Miles. Marianne and Clara Eissler's violin and harp recital at the Princes' Hall on Wednesday evening a MS. Sonata for these instruments in C, by Spohr, was performed for the first time in England. The work was presented to the young artists by the composer's niece, and has been played by them in Germany. It is in two movements only, and of no great value, though thoroughly characteristic of Spohr. The Miles. Eissler continue to improve, and both played exceedingly well on this occasion.

MR. PERCY HUTCHINSON is organizing a scheme for the formation of an English opera company on a large scale.

## CONCERTS, OPERAS, &amp;c., FOR NEXT WEEK.

- Mon. Miss Louise Borowski's First Concert, 3, Steinway Hall.  
— Miss Alice Fairman's Concert, 3, Colliard & Colliard's Concert Room.  
— Mr. Ernest Birch's Concert, 8, Steinway Hall.  
— Mrs. Hunt's Benefit Concert, 8, Kilburn Town Hall.  
— Richter Concert, 8.30, St. James's Hall.  
Tues. Mile. Esperanza Kisch's Pianoforte Recital, 3, Steinway Hall.  
— Messrs. Ludwig and Whitehouse's Chamber Concert, 8, Princes' Hall.  
— Miss Susetta Fenn's Concert, 8, Brixton Hall.  
Wed. Mr. Herbers and Miss Ethel Harraden's Matinée, 3, Steinway Hall.  
— Miss Dora Schirmacher's Pianoforte Recital, 3, Princes' Hall.  
— Herr Curt Schulz's Concert, 8, St. James's Hall.  
Thurs. London Conservatoire Concert, 8, St. James's Hall.  
— Madame Heas's Concert, 8.30, Princes' Hall.  
Fri. Sir Charles Halle's Chamber Concert, 8, St. James's Hall.  
— Misses Florence and Edith Gibbs's Concert, 8, Steinway Hall.  
Sat. Señor Sarasate's Concert, 8, St. James's Hall.  
— Royal Italian Opera, 8.30, 'Les Pêcheurs de Perles.'  
— Royal Amateur Orchestral Society's Smoking Concert, 9, Princes' Hall.

## DRAMA

## Dramatic Gossip.

MR. HARE's assertion that he is responsible for the happy ending to Mr. Pinero's drama of 'The Profligate' puts a new light upon the piece. Had the hero committed suicide, as Mr. Pinero originally intended, the termination would at least have been logical, and would have escaped the charge of being heartless, which at present it may justly be said to incur. The reconciliation of husband and wife, and the pardon of wrong by the woman who is the less seriously injured, seem strangely commonplace by the termination of Musset's 'On ne Badine pas avec l'Amour.' As originally designed Mr. Pinero's work would have escaped such contrast, and could only be charged with upholding a standard of morality noble and defensible, no doubt, but suggestive rather of Thomas à Kempis than of the author's predecessors in dramatic work. Mr. Hare's feeling on the subject is shared by his fellow managers, and to have opened his theatre with a modern play ending with the suicide of the hero would, in the general estimate, have been to court disaster. For the gravest doubts that have been expressed concerning 'The Profligate,' however, this change of *dénouement*, in which Mr. Pinero reluctantly acquiesced, must be held responsible.

'THE SILVER FALLS,' the latest novelty at the Adelphi, has been played during the week at the Grand Theatre.

FOR the remainder of his season at the Globe Mr. Mansfield has substituted in 'Richard III.' the text of Shakespeare for the mingled or mangled text he previously gave. Few things in stage history are more puzzling to the student than the difficulty experienced by managers in giving the text of Shakespeare. It is a curious

fact that the first recorded performance of a play on the subject of Antony and Cleopatra was neither the play of Shakspeare—which after the Restoration was never seen at all until 1759, nor in anything approaching its integrity until near a century later—nor Dryden's 'All for Love,' but a wretched 'Antony and Cleopatra' of Sedley. Such a case even is not unique.

MR. TOOLE will substitute on Saturday afternoon next, for the present programme of 'The Don' and 'The Steeple Chase,' 'Paul Pry' and 'The Birthplace of Podgers.' Other pieces of Mr. Toole's repertory will follow at these afternoon entertainments.

'ANGELINA,' an adaptation by Mr. William Cooper, which may perhaps be assumed to be a pseudonym, of 'Une Mission Délicate,' by M. Alexandre Bisson, was produced on Thursday afternoon at the Vaudeville Theatre, and will shortly, it is expected, find its way into the regular bill at that house.

A NEW burlesque entitled 'Dick Turpin the Second' and a miscellaneous entertainment were given at the Gaiety on Monday for the benefit of Mr. Charles Harris.

ON Saturday next Mr. Wilson Barrett will close his present season at the Princess's with 'Ben my Chree.'

'FORGET-ME-NOT,' with Miss Genevieve Ward as Stéphanie de Mohrivar, was given on Wednesday afternoon at the Opéra Comique, and has been repeated each subsequent afternoon except Saturday. Miss Ward's performance remains a singularly fine and picturesque piece of acting. The Sir Horace Welby of Mr. Vernon has gained in lightness at the expense of more important qualities.

THIS year's general meeting of the Deutsche Bühnenverein will take place next October at Vienna.

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